

THE CURTIS INSTITUTE OF MUSIC

ENDOWED by MARY LOUISE CURTIS BOE



Recital Programmes

1926-1927

LIST OF CONCERTS AND LECTURES

FACULTY RECITALS

Institute Series:

First.....	HARRIET VAN EMDEN, Soprano.....	November 5, 1926
Second.....	FELIX SALMOND, Violoncello.....	November 10, 1926
Third.....	BENNO MOISEÏVITSCH, Piano.....	November 17, 1926
Fourth.....	CARL FLESCH, Violin.....	December 1, 1926
Fifth.....	CARLOS SALZEDO, Harp.....	December 8, 1926
Sixth.....	THE CURTIS QUARTET.....	December 15, 1926
Seventh....	MADAME CHARLES CAHIER, Contralto.	January 19, 1927
Eighth.....	HORATIO CONNELL, Baritone.....	February 9, 1927
Ninth.....	EMANUEL ZETLIN, Violin.....	February 16, 1927
Tenth.....	LOUIS BAILLY, Viola.....	February 23, 1927
Eleventh....	FRANK GITTELSON, Violin.....	March 2, 1927
Twelfth....	SASCHA JACOBINOFF, Violin.....	Not given
Thirteenth..	WANDA LANDOWSKA, Harpsichord ..	April 10, 1927
Fourteenth..	ISABELLE VENGEROVA, Piano.....	April 12, 1927
Fifteenth...	EMILIO DE GOGORZA, Baritone.....	April 13, 1927
Sixteenth...	MORIZ ROSENTHAL, Piano.....	April 27, 1927
Seventeenth.	JOSEF HOFMANN, Piano.....	May 26, 1927

The Curtis Quartet:

Philadelphia (Foyer).....	January 26, 1927
Washington, D. C.....	January 30, 1927
Boston, Massachusetts.....	March 13, 1927
New York City.....	March 14, 1927

Complimentary Recital:

LEA LUBOSHUTZ, Violin.....	} January 23, 1927
JOSEF HOFMANN, Piano.....	

STUDENTS' CONCERTS

Regular:

Students in Ensemble under MR. BAILLY	December 14, 1926 February 15, 1927 March 1, 7, and 16, 1927 April 11, 1927 May 13 and 20, 1927
Students under MADAME CAHIER	
Students under MR. CONNELL	
Students under MR. FLESCH	
Students under MR. HOFMANN	
Students under MR. SALMOND	March 9, 1927
Students in Ensemble under Mr. SALMOND	March 31, 1927
Students under MR. SALZEDO	March 21, 1927
Students under MADAME SEMBRICH	May 6 and 12, 1927
Students under MADAME VENGEROVA	February 2, 1927
Students under MADAME WALTHÈR	April 7, 1927
Students under Miss WIGHTMAN	March 21, 1927

Informal:

Students under Mr. DE GOGORZA	May 10, 1927
Students under Miss VAN EMDEN	May 13, 1927

OTHER STUDENTS' CONCERTS AND LECTURES

Concerts:

The Students' Orchestra	April 24, 1927
The Students' Choir	May 4, 1927

Lectures:

MR. JAY C. FREEMAN, assisted by Students in Ensemble under Mr. BAILLY	December 3, 1927
MR. ISAAC L. BATTIN, with Illustrations by several Students of the Institute	January 12, 1927



THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Third Season —— 1926-1927

First of the Series of

INSTITUTE RECITALS

By Members of the Faculty

CONCERT ROOM, MAIN BUILDING

*Friday Evening, November 5, 1926
at 8:15 o'clock*

MISS HARRIET VAN EMDEN, *Soprano*

MR. WALTER GOLDE, *at the Piano*

(over)

The next recital in this series will be given by MR. FELIX SALMOND,
Violoncellist, on Wednesday evening, November 10, 1926.

Programme



GEORGE FREDERICK HANDEL . Aria: "Sommi Dei" from "Radamisto"

FRANZ SCHUBERT Recitativo and Aria written to fragment of "Didone"

RUDOLF MENGELBERG. . . . Verlaine Lieder (MSS)

Abend im Park

(Dedicated to Miss van Emden)

Regenlied

Winter

MAURICE RAVEL Cinq Mélodies Populaires Grecques

Le Reveil de la Mariée

Là-bas vers l'Église

Quel galant!

Chanson des cueilleuses de lentisques

Tout gai!

FRANZ SCHUBERT Gretchen am Spinnrade

Die Mutter Erde

Sprache der Liebe

Auflösung

Aria di "Radamisto"

Sommi Dei!
Che scorgete i mali miei,
Protegge te un mesto cor.
Sommi Dei!

(Translation)

Gods all-powerful! Ah, restore
my wounded heart! Gods all-
powerful, who from heaven behold
my anguish!

Aria di "Didone"

Recitativo:

Vedi quanto adoro ancora ingrato! Con uno
sguardo solo mi togli ogni difesa e mi disarmi.
Ed hai cor di tradirmi? e puoi lasciarmi?

Aria:

Ah! non lasciarmi, no, bell' idol mio:
Di chi mi fiderò,—se tu m'inganni?
Di vita mancherei—nel dritti addio;
Che viver non potrei fra tanti affanni.

—METASTASIO.

(Translation)

Recitative:

You see how much I adore you, still ungrateful!
With only one glance you take away all my
defenses and you disarm me. Have you the
heart to betray me? Can't you leave me alone?

Aria:

Ah! Do not leave me, no, my beautiful idol!
Whom shall I trust—if you betray me?
Life would leave me—should I tell you goodbye;
Because I could not live amidst so many sorrows.

Abend im Park

Das Clavecin von leichter Hand berührt,
Singt grau und silbern den Abend her.
Ein Lied von leichtem Flügelschlag geführt
Singt leuchtend, lächelnd wie von ungefähr
Durch das Gemach, erschrickt, verweht....
Und heißer strömt der Duft, der sie verrät.

Was nimmt auf einmal dieses arme Leben
Und wiegt es ein in seinen gleichen Klang?
Was willst du noch von mir, verhalltes Lied?
Und du, Refrain, verlorner? Warum bebén
Noch diese Töne durch mein Herz, indess schon
lang
Der letzte Ton im stillen Park verschied.

—GUSTAV V. FESTENBERG.

Evening in the Park

(Translation)

The clavecin, so lightly touched by hand,
Sings gray and silver through the evening.
A song, on lightly fluttering wings conveyed,
Sings glowing, smiles as if by chance
Through the salon, takes flight, departs....
And stronger flows the scent, betraying her.

What grasps so suddenly this hapless life
And rocks it to and fro with soothing tune?
You want still more of me, forgotten song?
And you, oh, lost refrain? Why do
Your notes still pain my heart, when long ago
The final chord died in the quiet park?

Regenlied

Wie nun des Regens Gerinn
rauschend die Stadt umsingt,
fühl ich ein Trauern, das in
meine schauernde Seele dringt.
Regen, o Regengesang,
dächer- und bodenwärts,
was bist du für lieber Gesang
für mein einsames Herz!

Dein Klingen und Klagen, es klopft
Mir auch im Herzen, das heiss
sich in Tränen zertropft
und doch seine Trauer nicht weiss.
Wer, o wer sagt mir das,
warum sich mein Herz so betrübt,
dass es stumm, ohne Liebe, ohne Hass,
einem grundlosen Grame sich gibt?

—STEFAN ZWEIG.

Rain Song

(Translation)

Just as the fall of the rain
Droning, sings 'round the town,
Sadness steals over me,
Folding my shuddering soul.
Rain, oh, song of the rain,
Beating on roof and earth,
What consolation you are
For my lonely heart.

Your singing and beating, it knocks
Also within my heart,
Which melts into burning tears
Though knowing its sorrow not.
Who, oh, who can tell me
Why my heart is wrung with grief,
That dumbly, without love, without hate,
It sinks into groundless grief?

Winter

So öde das Land,
es endet nimmer;
das Schneegeflimmer
schimmert wie Sand.
Der kupferne Himmel
gibt keinen Glanz,
der Mond tanzt am Himmel
den Totentanz.
Wie Wolkengespinste
schwanken im Grauen
die Eichen, es brauen
die Nebeldünste.

Der kupferne Himmel
gibt keinen Glanz,
der Mond tanzt am Himmel
den Totentanz.
Ihr gierigen Krähen,
Ihr Wölfe, ihr lungernden,
was tat euch der hungernden
Winde Wehen?
So öde das Land,
es endet nimmer;
das Schneegeflimmer
schimmert wie Sand.

—FRITZ KÖGEL.

Winter

(*Translation*)

So empty the earth, it endeth never;
The shimmering snow glistens like sand.
The coppery heaven giyes off no sheen,
The moon does a dance, the Dance of Death.
Like spiderwebbed clouds tremble in greyness
The oak trees, the rising fog thickens.
The coppery heaven gives off no sheen,
The moon does a dance, the Dance of Death.
Your ravenous crows, your wolves, your desperates,
What did the hungry winds do to you?
So empty the earth, it endeth never;
The shimmering snow glistens like sand.

Cinq Mélodies Populaires Grecques

(*French translation by M. D. Calvocoressi*)

Le Réveil de la Mariée

Réveille-toi, perdrix mignonne.
Ouvre au matin tes ailes.
Trois grains de beauté, cœur en est brûlé.
Voir le ruban d'or que je t'apporte,
Pour le nouer autour de tes cheveux.
Si tu veux, ma belle, viens nous marier!
Dans nos deux familles, tous sont alliés!

Là-bas, vers l'église

Là-bas, vers l'église,
Vers l'église Ayio Sidéro,
L'église, Ô Vierge sainte,
L'église Ayio Costanndino
Se sont réunis,
Rassemblés en nombre infini,
Du monde, Ô Vierge sainte,
Du monde tous les plus braves!

Quel galant m'est comparable

Quel galant m'est comparable,
D'entre ceux qu'on voit passer?
Dis, dame Vassiliki?
Voir, pendus à ma ceinture,
Pistolets et sabre aigu....
Et c'est toi que j'aime!

Chanson des cueilleuses de lentisques

Ô joie de mon âme,
Joie de mon coeur,
Trésor qui m'est si cher;
Joie de l'âme et du coeur
Toi que j'aime ardemment,
Tu es plus beau qu'un ange.
Ô lorsque tu paraîs
Ange si doux,
Ange si doux devant nos yeux
Comme un bel ange blond
Sous le clair soleil,
Hélas! tous nos pauvres coeurs soupirent!

Tout gai!

Tout gai! Ha, tout gai!
Belle jambe, tireli, qui danse;
Belle jambe, la vaisselle danse,
Tra la la la.....

Gretchen am Spinnrade

Meine Ruh ist hin, mein Herz ist schwer;
Ich finde sie nimmer und nimmermehr.
Wo ich ihn nicht hab, ist mir das Grab,
Die ganze Welt ist mir vergällt.
Mein armer Kopf ist mir verrückt,
Mein armer Sinn ist mir zerstückt.

Meine Ruh ist hin, mein Herz ist schwer;
Ich finde sie nimmer und nimmermehr.
Nach ihm nur schau ich zum Fenster hinaus,
Nach ihm nur geh ich aus dem Haus.
Sein hoher Gang, sein edle Gestalt,
Seines Mundes Lächeln, seiner Augen Gewalt,
Und seiner Rede Zauberfluss,
Sein Händedruck, und ach, sein Kuss!

Meine Ruh ist hin, mein Herz ist schwer;
Ich finde sie nimmer und nimmermehr.
Mein Busen drängt sich nach ihm hin.
Ach, dürft ich fassen und halten ihn!
Und küssen ihn, so wie ich wollt,
An seinen Küssen vergehen sollt!

GOETHE.

Gretchen at the Spinning Wheel

(*Translation*)

My heart is lead, my peace is o'er,
'Twill never return to me, nevermore!
Since my love is not mine, for death I pine;
The world with woe—doth overflow.
My aching head is sore distressed,
My heart is lead, my peace is o'er.

My heart is lead, my peace is o'er,
'Twill never return to me, nevermore!
For him alone from the lattice I stare,
For him alone abroad I fare.
How manly his stride, his bearing how high,
And his merry laughter, and the might of his
eye,
The magic flow of speech that is his,
His clasp of hand, Ah me! his kiss! .

My heart is lead, my peace is o'er,
'Twill never return to me, nevermore!
I fain would follow on his track;
Oh, would I might seize him and hold him back!
And kiss him again, as kiss I long,
Although that kissing were grievous song!
My peace is o'er, my heart is lead!

Die Mutter Erde

Des Lebens Tag ist schwer und schwül,
Des Todes Atem leicht und kühl,
Er wehet freundlich uns hinab,
Wie welkes Laub in's stille Grab.

Es scheint der Mond, es fällt der Tau
Auf's Grab, wie auf die Blumenau,
Doch fällt der Freunde Trän' hinein,
Erhell't von sanfter Hoffnung Schein.

Uns sammelt alle, Klein und Gross,
Die Mutter Erd in ihren Schoss,
O säh'n wir ihr in's Angesicht,
Wir scheuten ihren Busen nicht!

—STOLBERG.

Mother Earth

(*Translation*)

The day of life is dark and hot,
The breath of death is light and cool,
Friendly it wafts us down below,
As withered leaves into our graves.

The moonlight shines, the dewdrops fall,
Upon the graves and meadows, too,
But if a friendly tear flows down,
A ray of hope lights up the gloom.

We all are gathered, large and small,
By Mother Earth into her lap,
Oh, could we only see her face,
We should not fear to rest with her.

Sprache der Liebe

Lass dich mit gelinden Schlägen
Rühren, meine zarte Laute!
Da die Nacht hernieder taute,
Müssen wir Gelispel pflegen.
Wie sich deine Töne regen,
Wie sie atmen, klagen, stöhnen
Wallt das Herz zu meiner Schönen,
Bringt ihr aus der Seele Tiefen
Alle Schmerzen, welche schliefen;
Liebe denkt in süßen Tönen.

—A. W. SCHLEGEL.

Language of Love

(*Translation*)

Let me strum you tenderly,
You, my fragile lute!
Since the night is drawing near,
We must whisper carefully.
As your notes break forth in sound,
As they breathe, bemoan, and groan,
So my heart yearns to my Beauty,
Bringing her from the soul's low depths
All my sorrows which were slumb'r'ing;
Love thinks in sweet, sweet notes.

Auflösung

Verburg dich, Sonne,
Denn die Glüten der Wonne
Versengen mein Geheim.
Verstummet, Töne,
Frühlingsschöne,
Flüchte dich und lass mich allein.
Quellen doch aus allen Falten
Meiner Seele liebliche Gewalten,
Die mich umschlingen,
Himmlisch singen.
Geh' unter, Welt, und störe
Nimmer die süßen ätherischen Chöre.
—MAYRHOFER.

Dissolution

(*Translation*)

Hide yourself, Sun,
For the fires of joy
Are scorching my bones.
Be silent, sounds,
Beauty of springtime,
Disappear, leave me alone.

Still well from out the folds
Of my soul, precious powers,
Which embrace me,
Singing of Heaven.
Perish, World, and never
Disturb the sweet unearthly Chorus.



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Third Season ————— 1926-1927

Second of the Series of

INSTITUTE RECITALS

By Members of the Faculty

CONCERT ROOM, MAIN BUILDING

Wednesday Evening, November 10, 1926
at 8:15 o'clock

MR. FELIX SALMOND, Violoncellist

DR. S. RUMSCHISKY, *at the Piano*

The next recital in this series will be given by MR. BENNO MOISEÏVITSCH,
Pianist, on Wednesday evening, November 17, 1926.

Programme



BACH-FRANKO Arioso

VIVALDI-FRANKO Intermezzo

GUERINI-SALMON Allegro con brio

LUDWIG VAN BEETHOVEN...Seven Variations on a Theme of Mozart

JOHANN SEBASTIAN BACH.. Suite in G major, No. 1, for
Violoncello (Unaccompanied)
Prelude—Allemande—Courante
Sarabande—Minuetto 1 and 2—Gigue

CÉSAR FRANCK Sonata in A major
Allegretto ben moderato
Allegro
Recitativo—Fantasia
Allegretto poco mosso



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Third Season —— 1926-1927

Third of the Series of

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CONCERT ROOM, MAIN BUILDING

Wednesday Evening, November 17, 1926
at 8:15 o'clock

MR. BENNO MOISEÏVITSCH, Pianist

(over)

The next recital in this series will be given by MR. CARL FLESCH,
Violinist, on Wednesday evening, December 1, 1926.

Programme

- JOHANN SEBASTIAN BACH.....Prelude in C major
- LUDWIG VAN BEETHOVEN.....Sonata in C major, Opus 53
Allegro con brio
Adagio molto
Allegretto moderato—Prestissimo
- FRÉDÉRIC CHOPIN.....Ballade in F major
Impromptu in F sharp major
Six Etudes
- CLAUDE DEBUSSY.....Prélude
- IGOR STRAWINSKY.....Etude
- SELIM PALMGREN.....The Sea
The Swan
Bird Song
- MANUEL DE FALLA.....Spanish Dance
from “La Vida Breve”

MR. MOISEÏVITSCH uses the Mason and Hamlin Piano



THE CURTIS INSTITUTE of MUSIC

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Third Season —— 1926-1927

Fourth of the Series of

INSTITUTE RECITALS

By Members of the Faculty

CONCERT ROOM, MAIN BUILDING

Wednesday Evening, December 1, 1926
at 8:15 o'clock

MR. CARL FLESCH, Violinist

MR. HARRY KAUFMAN, *at the Piano*

The next recital in this series will be given by MR. CARLOS SALZEDO,
Harpist, on Wednesday evening, December 8, 1926.

Programme



JOHANNES BRAHMS Sonata in G major for Violin and Piano,
Opus 78

Vivace ma non troppo

Adagio

Allegro molto moderato

WOLFGANG AMADEUS MOZART. Concerto in A major, No. 5

Allegro aperto

Adagio

Tempo di menuetto

HANDEL-FLESCH	{	Pastorale	}
		Te Deum	
		Marcia	
CHOPIN-GALICO	Mazurka in A minor, Opus 17, No. 4		
SCHUBERT-GALICO	Hungarian March		
SCHUMANN-GALICO	Novelette, Opus 99		

(First
Performance)





THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Third Season —— 1926-1927

Fifth of the Series of

INSTITUTE RECITALS

By Members of the Faculty

CONCERT ROOM, MAIN BUILDING

Wednesday Evening, December 8, 1926
at 8:15 o'clock

A Program of Music for Harp by
CARLOS SALZEDO

Harp

Harp and Piano

Harp with String Quartet, Flute and Clarinet

Contributing Artists

EMANUEL ZETLIN

LOUIS BAILLY

HENRY TEMIANKA

FELIX SALMOND

FLORENCE WIGHTMAN

WILLIAM M. KINCAID

DANIEL BONADE

(Over)

The next recital in this series will be given by THE CURTIS QUARTET
on Wednesday evening, December 15, 1926

Programme

I. Four Dances of the XVIIIth Century for Harp alone

JEAN PHILIPPE RAMEAU.....
1683-1764 { Gavotte from
"The Temple of Glory"
Rigaudon

JOHANN SEBASTIAN BACH.....
1685-1750 { Menuet from the
"Sixth French Suite"

CHRISTOPH WILLIBALD GLUCK...
1714-1787 { Gavotte from
"Iphigenia in Aulis"

(Transcribed from the originals by CARLOS SALZEDO)

CARLOS SALZEDO

II. CARLOS SALZEDO Sonata for Harp and Piano (1922)

CARLOS SALZEDO, Harp
FLORENCE WIGHTMAN, Piano

III. MAURICE RAVEL Introduction and Allegro for (1906) Harp, String Quartet, Flute and Clarinet

CARLOS SALZEDO, Harp

EMANUEL ZETLIN, First Violin

LOUIS BAILLY, Viola

HENRY TEMIANKA, Second Violin

FELIX SALMOND, Violoncello

WILLIAM M. KINCAID, Flute

DANIEL BONADE, Clarinet

MR. SALZEDO uses the LYON & HEALY harp, exclusively



THE CURTIS INSTITUTE of MUSIC

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Third Season —— 1926-1927

Sixth of the Series of

INSTITUTE RECITALS

By Members of the Faculty

CONCERT ROOM, MAIN BUILDING

Wednesday Evening, December 15, 1926
at 8:15 o'clock

THE CURTIS QUARTET

CARL FLESCH, First Violin

EMANUEL ZETLIN, Second Violin

LOUIS BAILLY, Viola

FELIX SALMOND, Violoncello

(over)

THE CURTIS QUARTET will give a recital on Wednesday evening, January 26,
in The Foyer of The Academy of Music.

The next recital in this series will be given by MR. HORATIO CONNELL, *Baritone*,
on Wednesday evening, February 9, 1927.

Programme



I

- HANDEL-BIBB a) Recitative and Aria of Gismonda from
"Ottone"
HANDEL-BIBB b) Arietta from "Terpsichore"

II

- JOHANNES BRAHMS Two Songs with Accompaniment of
Viola and Piano
a) Gestillte Sehnsucht
b) Geistliches Wiegenlied

III

- FOUR TROUBADOUR SONGS OF THE 12TH AND 13TH CENTURIES,
with Harp Accompaniment
- RAIMBAUT DE VACQUÉRAS Elégie
UNKNOWN AUTHOR Chanson de toile, "Belle Doëtte"
BERNART DE VENTADORN L'Alouette
MONET D'ARRAS Ce fut en Mai

IV

- HERMANN ZILCHER "The Song of Solomon," Variations for
Contralto and Baritone with Accom-
paniment of Piano and String Quartet

TRANSLATIONS

I-A

Aria of Gismonda from "Ottone"

Recitative:

Well does Matilda know me!
She reproves me as prideful,
The while my heart is breaking.
Has she no comprehension of what
I hear within, a mother's longing?
Ah! could she only share it.
All the anguish of yearning my
Heart is rending, would she not tell me:
I know it, O love so cruel?
If a heart-broken mother
Thou wilt not aid, O Heaven;
Send me one ray to lighten
The dark oppression,
That now my soul doth frighten!

Aria:

Come, my own dear son!
Console your mother, my dear one;
Say if life he now denied you,
On this loving heart you'll die!
I shall not suffer, for if cruel Fate
Allow me, then with you I too will die!

I-B Arietta from "Terpsichore"

My feet are so rapid and light in the dance,
that the zephyrs can hardly o'ertake me;
The Graces themselves envy you your pleasure,
and Love approving, manifests his delight.

II-A Longing at Rest

In evening's golden twilight wreathed,
How grandly stand the woods aglow!
In softest voices birdling songs
Are breathed on winds that lightly blow.
What whisper the winds, the birds, tonight?
They whisper the world to slumber light.
Ye wishes strong, forever raging,
Within my restless heart so deep—
Thou longing soul that naught assuageth,
When wilt thou sleep, when wilt thou sleep?
Lulled by the breeze and birdling's trill,
My longing wishes, will ye be still?
Ah, when no more afar in dreaming,
My soul on dream wings lightly speeds,
No more the farthest starlets gleaming
With longing, with longing glances heeds.
Then whisper, O winds, O birdlings, pray,
With all my longing my life away.

II-B

Cradle Song of the Virgin

Ye who o'er these palms are hov'ring
In night wind wild,
Ye holy angels, still, still their rocking!
He sleeps, he sleeps, my child.
Ye high palms of Bethlehem, in wild winds
dashing,
Why are ye, tell me, so rudely clashing?
O rock, the quiet Silent, hending thee light and
mild,
Still, still your rocking, still, still your rocking!
He sleeps, he sleeps, my child.
This heav'ly boy hath borne pain and anguish.
Ah, so awear'y in earth's toil to languish!
O give him sleep all gentle and soothing!
His grief is run.
Still, still their rocking! Still, still their rocking!
He sleeps, he sleeps, my son.
Bitterest winds here 'round us are hov'ring,
While here he slumbers without a cov'ring.
O all ye angels, all ye abroad in night so wild,
Still, still their rocking! Still; still their rocking!
He sleeps, he sleeps, my child.

III-A

Elegy

Nor spring, nor winter makes me gay,
Nor leafy oaks, nor skies of blue,
From triumphs only frets accrue,
And heart-aches from the merriest day.

My happiness turns into woe,
And hopes to desperation grow.
Love once was wont without alloy
To fill my life with radiant joy.

And now cut off from this delight,
Like one in grief or one in flight,
To live is truly worse than death,
Of happiness there is no breath.

III-B

Beautiful Doëtte

Beautiful Doëtte sits reading by her casement;
but her thoughts are far away.
She thinks of Doon, who has gone to rout the
Saracens.

Beautiful Doëtte cries, "Where is Doon, who
has left me so desolate?"
"Alack! my heautous lady, I can no longer con-
ceal it—
Doon has perished—the Saracens have slain
him."

III-C

The Lark

Towards the golden sky the soaring lark takes
Flight; and in its ecstasy, sinks to earth again.
Alas! my heart, that loving, soareth, and
Suffering, glories in its pain.

Since that dear hour, when filled with sweet
emotion,
I saw my image in thy shining eyes,
Infinite joy has been my portion;
My heart is filled with happy sighs.

Mirror, in whose clear depths I read thy praising,
Thou art the fount of too sweet pain—
So, like Narcissus in the brooklet gazing,
Let me then perish in thy liquid flame.

III-D

It Was in May

It was in May, in the sweet, gay time,
When flowers were gaily blooming.
From a garden o'er-grown with eglantine
I heard a blithe refrain—
A cavalier danced with his lady fair.
All sweetly they sought to assure me, that the
lady of my heart would one day regard
me with a tender eye.
Through their dear comfort and cheer, my
vapours soon vanished.
"Gramercy, my gentle friends, God give you
many joys."

IV From "Song of Solomon"

English translation after the Holy Bible

(Adpt.) So spake King Solomon: "I bear the crown of many kingdoms."

Chapter 6, Verse 8:

There are threescore queens, four-score concubines and virgins without number.

Verse 9:

My dove, my undefiled is but one; she is the choice one of her that bare her. The daughters saw her and blessed her.

(Adpt.) With her I would always be.

Chapter 3, Verse 11:

Go forth, oh, ye daughters of Zion, and behold King Solomon with the crown wherewith his mother crowned him on the day of his espousals, and the day of the gladness of his heart.

(Adpt.) Be glad all ye young maidens on the king's joyful day and on the day of my happiness.

Chapter 2, Verse 10:

My beloved spake and said unto me, Rise up, my love, my fair one, and come away.

Verse 14:

O my dove, that art in the clefts of the rock, in the secret places of the stairs, let me see thy countenance, let me hear thy voice; for thy voice is sweet, and thy countenance is comely.

Chapter 5, Verse 10:

My beloved is white and ruddy, the chiefest among ten thousand.

Verse 11:

His head is as the most fine gold, his locks are bushy, and black as a raven.

Chapter 4, Verse 7:

Thou art all fair, my love; there is no spot in thee.

Verse 11:

Thy lips, oh, my spouse, drop as the honeycomb; honey and milk is under thy tongue, and the smell of thy garment is like the smell of Lebanon.

Chapter 2, Verse 11:

For, lo, the winter is past, the rain is gone.

Verse 12:

The flowers appear on the earth, the time of the singing of the birds is come, and the voice of the turtle is heard in the land.

Verse 13:

The fig tree putteth forth her green figs, and the vines with the tender grapes give forth a good smell. Arise, my love, and come away from Lebanon.

Chapter 8, Verse 1:

Oh, that thou wert as my brother! When I should find thee without, I would kiss thee, yea, I should not be despised.

Verse 2:

I would lead thee and bring thee into my mother's house, who would instruct me; I would cause thee to drink of spiced wine of the juice of the pomegranate.

Chapter 5, Verse 2:

I sleep, but my heart waketh; it is the voice of my beloved that knocketh, saying: "Open to me, my sister, my love, my dove, for my head is filled with dew and my locks with the drops of the night."

(Adpt.) My soul is wounded to its deepest depths. My heart can go no longer, is weary and sick.

Chapter 4, Verse 16:

Awake, oh, north wind; and come thou south; blow upon my garden that the spices thereof may flow out. Let my beloved come into his garden and eat his pleasant fruits.

Chapter 3, Verse 1:

By night I sought thee whom my soul loveth; I sought thee but found thee not.

Verse 2:

I will rise now and go about the city in the streets and in the broad ways. I will seek thee whom my soul loveth. I sought thee but I found thee not.

(Adpt.) And my heart was weary with longing, my soul was full of anguish.

Chapter 7, Verse 11:

Come, my beloved, let us go forth into the fields, let us lodge in the villages.

Verse 12:

Let us get up early to the vineyards; let us see if the wine flourish, whether the tender grapes appear, and the pomegranate buds forth—there I will show thee my heart.

Chapter 5, Verse 1:

I am come into my garden, my sister, my spouse: I have gathered my myrrh with my spice; I have eaten my honeycomb with my honey; I have drunk my wine with my milk. Eat, oh, friends; drink, yea, drink abundantly, oh, beloved!

(Adpt.) I have built my love a nest and I shall evermore remain in my abode, and over all I have strewn balsam and spices and aromatic scents.



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Eighth of the Series of

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CONCERT ROOM, MAIN BUILDING

*Wednesday Evening, February 9, 1927
at 8:15 o'clock*

MR. HORATIO CONNELL, Baritone

MR. ELLIS CLARK HAMMANN, at the Piano

The next recital in this series will be given by MR. EMANUEL ZETLIN,
Violinist, on Wednesday evening, February 16, 1927.

Programme

LUDWIG VAN BEETHOVEN . . . "An die ferne Geliebte"
(Song Cycle)

GEORGE HENSCHEL "Thou Dear One With Those Cheeks
of Roses"
"The Loveliest of All"
Wanderer's Song

American Negro Spirituals . . . "Where Shall I be when de Firs' (Arranged by J. R. JOHNSON) Trumpet Soun?"
"O, Wasn't Dat a Wide River?"
"Go Down Moses"
"Git on Board, Little Chil'en"

(Translation)

"An die ferne Geliebte"

1. Auf dem Hügei sitz' ich spähend
In das blaue Nebelland,
Nach den fernen Triften sehend,
Wo ich dich Geliebte fand.

Weit bin ich von dir geschieden,
Trennend liegen Berg und Thal
Zwischen uns und unsern Frieden,
Unsern Glück und uns'er Qual.

Ach, den Blick kannst du nicht sehen,
Der zu dir so glühnd eilt,
Und die Seufzer, sie verwehen
In dem Raume, der uns theilt.
2. Wo die Berge so blau
Aus dem nebligen Grau
Schauen berein,
Wo die Sonne verglüht,
Wo die Wolke umzieht,
Möchte ich sein!

Dort im ruhigen Thal
Schweigen Schmerzen und Qual,
Wo im Gestein
Still die Primel dort sinnet,
Weht so leise der Wind
Möchte ich sein!

Hin zum sinnigen Wald
Drängt mich Liebesgewalt,
Innere Pein.
Ach, mich zög's nicht von hier,
Könnt' ich Trantze, dei Dir
Ewiglich sein!
3. Leichte Segler in den Höhen,
Und du, Bächlein, klein und schmal,
Könnt mein Lüebchen ihr erspähen,
Grüss sie mir viel tausendmal.

Seht ihr Wolken sie dann gehn
Sinnend in dem stillen Thal,
Lasst mein Bild vor ihr entstehen,
In dem luft'gen Himmelssaal.

Wird sie an den Büsch'en stehen,
Die nun herbstlich fallt und kahl,
Klaet ihr, wie mir ist geschehen,
Klagt ihr, Vöglein, meine Qual!
4. Diese Wolken in den Höhen,
Dieser Vöglein mun't'r Zug
Werden dich, o Huldin, sehn,
Neamt mich mit im leichten Flug!

Hin zu dir von jenen Hügeln
Emsig dieses Bächlein eilt.
Wird ihr Bild sich in dir spiegeln,
Fließ' zurück dann unverweilt!
5. Es kehret der Maien, es blühet die Au'
Die Lüfte sie wehen so milde, so lau,
Geschwäztig die Bäche nun rinnen.
Die Schwalbe, sie kehret zum wirthlichen
Dach,
Sie baut sich so emsig ihr bräutlich Gemach,
Die Liebe soll wohnen da drinnen.

Es kehret der Maien, es blühet die Au',
Die Lüfte sie wehen so milde, so lau,
Nur ich kann nicht ziehen von hinnen,
Wenn Alles, was liebet der Frühling vereint,
Nur unserer Liebe kein Frühling erscheint
Und Thränen sind all ihr Gewinnen.

To the Distant Beloved

1. From a mountain's high projection
Lone I looked o'er distant lands,
Gazing fix'd in one direction,
Where, unseen, her dwelling stands.

Far, alas! from her divided,
Hill and valley spread between
Me and her to whom confide
All my joy and wo have been.

Could my warm glance unimpeded
Light but on her lovely face!
Ah! my sighs are lost, unheeded,
In the intervening space.
2. Where the mountains rise high
In the brilliant blue sky
Charming to see,
Where a genial sun glows
And the light clouds repose,
There would I be.

In the quiet green dale
Peace and comfort prevail,
All from care free,
Where the cowslip forth peeps
And the gentle wind creeps,
There would I be!

To the pensive retreat
Where the forest glades meet
Thought carries me,
When I home find my way
I will evermore stay,
Darling, with thee!
3. Fleecy cloud in heaven sailing,
Brooklet Prattling on below,
Keep your course, my sweetheart hailing
Should she see you as you go.

Cloud, when you observe her wander
Musing through the vale alone,
Let my picture, ho'ring yonder,
In the smiling sky be shown.

Should the fair one linger near you,
Little birds in bush conceal'd.
Sing my sorrow, let her hear you
Notes of mournful music yield.
4. Clouds that o'er the mountain hover,
Birds that flock across the sky,
Will my heart's fair queen discover,
Take me in your train on high!

With a speed that never tarries,
Tow'rs her finds the brook its way!
When her form thy mirror carries,
Streamlet, turn without delay.
5. Bright May now returns, fresh the meadow
flow'r's grow,
The breezes so warmly and tenderly blow,
The rivulets murmur so sweetly;
The swallow comes back to her home in the
roof,
Of constant domestic affection the proof.
Which love taught to furnish so neatly.

Yes, May now returns, fresh the meadow
flow'r's grow,
The breezes so warmly and tenderly blow,
Yet here I remain ever lonely;
To join in Love's temple the season invites,
But me no kind May to the dear one unites,
Sad tears my companions, tears only.

6. Nimm sie hin denn, diese Lieder,
Die ich dir, Geliebte, sang,
Singe sie dann Abends wieder
Zu der Laute süßem Klang!
- Wenn das Dämmerungsroth dann ziehet
Nach dem stillen blauen See
Und sein letzter Strahl verglühet
Hinter jener Bergeshöh,
- Und du singst, was ich gesungen,
Was mir aus der vollen Brust
Ohne Kunstgepräng' erklingen,
Nur der Schmusk sich hewusst;
- Dann vor diesen Liedern weichet,
Was geschieden uns so weit,
Und ein liebend Herz erreichtet,
Was ein liebend Herz geweitet.

A. JEITTELES

Salamander

Es sass ein Salamander auf einem kühlen Stein,
Da warf ein böses Mädchen in's Feuer ihn
hinein.
Sie meint', er soll verbrennen,
Ihm ward erst wohl zu Muth,
Wohl wie mir kühl'm Teufel
Die heiße Liebe thut.

LEMCKE

- (Translation)
6. Take the tribute Love would rear thee,
Love, dear girl, inspired the verse;
O could I ere long hnt hear thee
To the lute my songs rehearsal
- Where the sun of eve is throwing
On the calm blue deep his light,
When his last red ray is glowing
There beyond yon mountain's height,
- And thou sing'st what I've repeated
From a full and fervent breast,
Simple lines in which deep seated
Heartfelt longing stands confess'd:
- Shall thy song perchance the distance
Lessen both of space and time,
Give to love renewed existence,
Fill the soul with peace sublime!

Minnelied

Holder klingt der Vogelsang,
Wenn die Engelreine,
Die mein Jünglingsherz hezwang,
Wandelt durch die Haine.

Röther blühen Thal und Au,
Grüner wird der Wasen,
Wo die Finger meiner Frau
Maienblumen lasen.

Ohne sie ist Alles tod,
Welk sind Blät' und Kräuter;
Und kein Frühlingsabendrot
Dünkt mir schön und heiter.

Traute, minnigliche Frau,
Wolltest nimmer fliehen,
Dass mein Herz, gleich dieser Au,
Mög in Wonne blühen!

HÖLTY

There sat a Salamander upon the chilly stone,
Till he by wanton maiden hack in the fire was
thrown.
No doubt she thought to burn him,
To him new life it brought!
Just as with us cold fellows,
Whom ardent love hath caught.

When the flowery meads among
Roams my queen of beauty,
Sweeter rings the lianet's song
So to do her duty.

Deeper flush the rosy bower,
Greener grow the grasses,
Where, to cull the valley flowers,
My sweet lady passes.

She away, the world is dead,
Grass and hind together,
And for me no evening red
Tells of fairer weather.

Sweetest lady, kind and dear,
Reign thou in my bosom,
That my heart while thou art near
Like the mead may blossom.

PAUL ENGLAND

Verrat

Ich stand in einer lauen Nacht
An einer grünen Linde;
Der Mond schien hell, der Wind ging sacht,
Der Giessbach floss geschwinde.

Die Linde stand vor Liebchen's Haus;
Die Türe hör' ich knarren.
Mein Schatz liess sachte ein Mannshild 'raus:
"Lass Morgen mich nicht harren;
Lass mich nicht harren, süßer Mann;
Wie hab' ich dich so gernel
An's Fenster klopfe leise an,
Nein Schatz ist in der Ferne!"

Lass ab von Druck und Kuss, Feinslieb,
Du Schöner im Sammetkleide;
Nun spalte dich, du feiner Dieb:
Ein Mann harrt auf der Haide!

Der Mond scheint hell, der Rasen grün
Ist gut zu uns'rem Begegnen;
Du trägst ein Schwert und nickst so kühn,
Dein' Liebschaft will ich segnen!
Und als erschien der lichte Tag,
Was fand er auf der Haide?
Ein Todter in den Blumen lag,
Zu einer Falschen Leide.

LEMCKE

I stood upon a summer's night
There, where the linden's growing;
The moon shone clear, the winds were light,
The torrent swiftly flowing.

The linden near my love's house grew;
I heard the door soft grating.
My dear a man let softly through:
"Don't, Morning, keep me waiting;
Don't keep me waiting, darling, pray;
I love thee as the day, dear!"
Then op'd the lattice soft to say:
"My true love's far away, dear!"

Have done caress and kiss, heart's lief,
And woor in scarlet feather;
Now hasten thee, thou dainty thief,
A man waits on the heather.

The moon shines clear, the grass so green
Is good too for our meeting;
Thou bear'st a sword and nod so keen,
Thine amour has my greeting!
And on the heath, the light of day,
What found it on the morrow?
A corse among the flowers lay,
All to a false maid's sorrow.

"Röslein dreie in der Reihe"

(Translation)

Röslein dreie in der Reihe blüh'n so roth;
Dass der Bursch zum Mädel geht, ist kein
Verbot!
Lieber Gott, wenn das verhoten wär',
Ständ' die schöne, weite Welt schon längst nicht
mehr,
Ledig bleiben Sünde wär!

Schönstes Städtchen in Alföld ist Ketschkemet,
Dort gieht es gar viele Mädchen schmuck und
nett!
Freunde, sucht euch, dort ein Bräutchen aus,
Freit um ihre Hand und gründet euer Haus,
Freudenbecher lecret aus!

CONRAD

Rosebuds three, all on one tree, ye bloom so red;
That a lad a lassie woo is not forbid!
Loving God, if that had been denied,
All the world, the beauteous world, had long
since died.
Single life's a sin beside!

Fairest village in Alföld is Ketschkemete,
There live many pretty lasses, trim and neat!
Comrades, seek and choose ye there a bride;
Sue, then, for her hand, and may your house
abide,
Drain the goblet, comrades tried!

Thou Dear One With Those Cheeks of Roses

Thou dear one, with those cheeks of roses,
Thou with those eyes so sweet and blue!
'Tis thee, dear, I mean, dear! Yes, thy blush
discloses,
Confess it that thou know'st I'm true!

Say'st nought? Yet show these roses glowing
They know the mischief they have done;
Oh, dear one, with those cheeks aglowing,
Where is my heart, where has it gone?

The Loveliest of All

Thou wilt that I a song bestow thee?
That truly from my heart doth fall?
Look in mine eyes and there behold
Thy face, the loveliest of all.

Wanderer's Song

Thro' the woodland, o'er the mountain,
By the brook, by rivers gay,
By the lake and prattling fountain
Leads the wanderer's joyous way.

And thro' hamlets, and thro' cities,
And 'neath windows bright and low,
Where sweet maidens to his ditties listen
In the ev'ning sunset's glow.

May who will, rejoice in feasting,
Prisoned close in narrow nest;
Wand'rers only are tasting
Of the world's delights the best.

Heroes have reward in story,
Rich their gold and precious stone,
Emperors their crowned glory,
Wanderers the whole world own.

Where Shall I be When de Firs' Trumpet Soun'?

Where shall I be when de firs' trumpet soun'?
Where shall I be when it soun' so loud,
When it soun' so loud till it wake up the dead;
Where shall I be when it soun'?

Gwine to try on my robe when de firs' trumpet
soun',
Gwine to try on my robe when it soun' so
loud,
When it soun' so loud till it wake up the dead;
Where shall I be when it soun'?

O, Wasn't Dat a Wide River?

O, wasn't dat a wide river, dat river of Jordan,
Lord, wide river!
Dere's one mo' river to cross.
O' de river of Jordan am so wide;
One mo' river to cross.
I don't know how to get on de other side;
One mo' river to cross.
Ol' Satan am nothin' but a snake in de grass;
One mo' river to cross.
If you ain't mighty careful he will hol' you fas';
One mo' river to cross.

Go Down Moses

Go down, Moses,
'Way down in Egypt land,
Tell ole Pharaoh
To let my people go.

When Israel was in Egypt's land,
Let my people go;
Oppressed so hard they could not stand,
Let my people go.

Thus spoke the Lord, bold Moses said:
"Let my people go;
If not, I'll smite your first born dead,
Let my people go."

Git on Board, Little Chilien

Git on board, little chillen, dere's room for many
a mo'.
De gospel train's acomin', I hear it jus' at han',
I hear de car wheels movin', an' rumblin' thro'
de lan'.
Git on board, little chillen, dere's room for many
a mo'.

De fare is cheap, an' all can go, de rich an'
poor are dere,
No second class aboard dis train, no diff'rnce in
de fare.
Git on board, little chillen, dere's room for many
a mo'.



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CONCERT ROOM, MAIN BUILDING

Wednesday Evening, February 16, 1927

at 8:15 o'clock

MR. EMANUEL ZETLIN, Violinist

MR. HARRY KAUFMAN, *at the Piano*

The next recital in this series will be given by MR. LOUIS BAILLY,
Viola, on Wednesday evening, February 23, 1927.

Programme



ROBERT SCHUMANN.....Sonata in A minor, Opus 105

Con passione
Allegretto
Vivo

JOHANN SEBASTIAN BACH.....Chaconne
(for violin alone)

ALEXANDRE TCHÉREPNINE.....Romance*
Arabesque*

PAGANINI-KREISLERThree Caprices:
B flat major
B minor
A minor

*First performance in America





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Wednesday Evening, February 23, 1927

at 8:15 o'clock

MR. LOUIS BAILLY, *Viola*

MR. HARRY KAUFMAN, *at the Piano*

The next recital in this series will be given by MR. FRANK GITTELSON,
Violinist, on Wednesday evening, March 2, 1927.

Programme



GEORGE FREDERIC HANDEL.....Concerto in B minor
Allegro moderato
Andante ma non troppo
Allegro

JOHANNES BRAHMS.....Sonata in F minor, Opus 120, No. 1
Allegro appassionato
Andante un poco adagio
Allegretto grazioso
Vivace

PAUL HINDEMITH.....Sonata, Opus 11, No. 4
Fantasie
Theme mit variationen
Finale (mit variationen)
(played without pause)





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CONCERT ROOM, MAIN BUILDING

Wednesday Evening, March 2, 1927
at 8:15 o'clock

MR. FRANK GITTELSON, Violinist

MR. HARRY KAUFMAN, at the Piano

The next recital in this series will be given by MR. SASCHA JACOBINOFF,
Violinist, on Wednesday evening, March 23, 1927.

Programme



EDWARD GRIEG..... Sonata in F major, Opus 8

Allegro con brio

Allegretto quasi andantino

Allegro molto vivace

HUGO KAUN..... Fantasiestück

Etwas bewegt—Ruhiger—

Sehr lebhaft—Ruhig—Sehr
schnell—Marschmässig

GEORGE F. BOYLE..... *Gavotte and Musette

(Arranged for violin by FRANK GITTELSON)

AUSTIN CONRADI..... K. F. G.—

*His Lullaby

*His Serenade

TARTINI-KREISLER Variations on a Theme of Corelli

*First performance





THE CURTIS INSTITUTE of MUSIC

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Third Season WAS
Twelfth of the Series of
INSTITUTE RECITALS
By Members of the Faculty
CONCERT ROOM, MAIN BUILDING

Wednesday Evening, March 23, 1927
at 8:15 o'clock

MR. SASCHA JACOBINOFF, Violinist

MR. HARRY KAUFMAN, at the Piano

The next recital in this series will be given by MR. MORIZ ROSENTHAL,
Pianist, on Wednesday evening, March 30, 1927.



THE CURTIS INSTITUTE of MUSIC

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Third Season —— 1926-1927

Thirteenth of the Series of

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By Members of the Faculty

CONCERT ROOM, MAIN BUILDING

Sunday Afternoon, April 10, 1927
at 4:00 o'clock

MADAME WANDA LANDOWSKA, Harpsichordist and Pianist

The next recital in this series will be given by MADAME ISABELLE VENGEROVA,
Pianist, on Tuesday evening, April 12, 1927.

Programme



JOHANN SEBASTIAN BACH..... Sarabande
Passe-Pied
Gigue
HARPSICHORD

WOLFGANG AMADEUS MOZART..... Sonata in D major
Allegro
Adagio
Allegretto
PIANO

WILHELM FRIEDEMANN BACH..... Polonaises

KARL PHILIPP EMANUEL BACH..... Allegro
HARPSICHORD

JOSEF HAYDN..... Sonata in E minor
Presto
Adagio
Finale innocentemente
PIANO

JOHANN SEBASTIAN BACH..... Gavotte
Polonaise
Bourrée
HARPSICHORD

HARPSICHORD PLEYEL, PARIS

STEINWAY PIANO

The STEINWAY is the official piano of THE CURTIS INSTITUTE of MUSIC



Programme Notes by WANDA LANDOWSKA

THE GALLANT STYLE

WE NOW witness the engrossing spectacle of the transition from the "grand manner" to the "gallant style." The precise and close-woven writing tends more and more to unbend. Rigid counterpoint makes its appearance only in an episodic way and often with humorous intent. It is the melody now that takes the upper hand. More or less sentimental—according to the nationality and character of the composer—it proceeds with an escort of other parts (or voices) which in servile fashion fill the rôle of accompaniment. "Friedeman," Johann Sebastian Bach used to say to his favorite son, "Shall we not go and hear the pretty LIEDERLEIN of Dresden?"—Dresden being one of the centers where music "in the gallant style" had already flourished for some time. And the solemn cantor liked them well, these pretty LIEDERLEIN.

This kindly and jovial exclamation seems the happiest characterization of the gallant style of music. It began to take root in the lifetime of the senior Bach, who, himself took pleasure in light and elegant Passe-pieds, Gavottes and Bourrées which he called "Galanterien." It was his sons who cultivated this murmurous and radiant garden with delicate care, bringing to bloom the loveliest, most smiling blossoms as well as the trembling upreaching flower—the Blaue Blume—or German sentimentality.

And so, the better to understand the work of Schumann, of Brahms, of Weber we must penetrate more deeply into those who engendered the genius of these masters: Philipp Emanuel and Wilhelm Friedeman, inspired founders of the great German Romantic school, direct precursors of Beethoven.

* * * * *

The glory of the "Roi Soleil" of instruments which for three centuries charmed the leisure of highborn ladies, enlivened the solitude of cloisters, and was the confidant of the Frescobaldis, the Bachs and the Couperins, reaches its end toward the close of the 18th Century.

Timidly now appears the piano with hammers. Received with hostility at first, the pianoforte, embodiment of a new taste, begins to haunt the imagination of the Philipp Emanuel Bachs, the Haydns, the Mozarts,—"les jeunes" of that period. Little by little it takes foot. But let us not imagine that its success was general or immediate. It is reluctantly admitted into chamber music. Though its crystalline and translucent sonority comes much nearer to that of the harpsichord than of the modern piano, people accused it of lacking elegance and finesse; and whereas, the pianoforte is greeted with an unenthusiastic curiosity, people bid the harpsichord long and tender farewell. Very amusing and interesting this transition of aesthetic principles of tone and expressions. P. E. Bach, Haydn and Mozart were thoroughly acquainted with both instruments, whose disparate accents by turns mingle and contend in their works for the keyboards—the language of the harpsichord lofty, aristocratic, sparkling with a thousand luminous facets; and that of the pianoforte blossoming, amorous, tenderly sentimental. The better to illustrate this multiplicity one ought to perform the same work successively on the two instruments. But the experiment might run the risk of excessive length. I prefer to alternate between the harpsichord and piano on this program leaving my hearer free to incline now toward the one, now toward the other. Yet who knows? Perhaps my dream will be realized. Perhaps people will end by preferring both instruments, each of which has its peculiar beauty, its individual and independent character. It is not absolutely necessary to love the one at the expense of the other. Our garden is big enough to leave room for a handful of delicate flowers beside the stout oaks. Is it not, dear listeners?

* * * * *

WOLFGANG AMADEUS MOZART (1756-1791)

The Sonata in D major has been called "The Hunt Sonata" because of its first motive which reminds us of the sound of the hunting horn. The Allegro

is rich in rhythmical inventions, built on solid lines. The Andante is a cantilena in the purest Italian style with arabesques as light as fine lace. The Finale is a marvel of joyous and fleeting grace.

Like all the great composers of his time Mozart was an admirable interpreter and virtuoso. "He had small and pretty hands," says Frantz Niemtchek in his biography of the master, "and he knew how to use them at the keyboard in so caressing and natural a manner that the pleasure of watching him was no less great than that of listening to him." He hated all affected exaggeration, all tawdry effects and fireworks. Imbued with an adorable simplicity, with a moving and profound expression, his playing managed to conquer even Clementi, that redoubtable rival, in whom Mozart censured above everything "the heaviness and the lack of delicate feeling in cantilena." His own cantabile was a mosaic of fine chiselings and sounds, light and fluid, which, without confusion, unite in a noble, tender and soaring Canto.

WILHELM FRIEDEMAN BACH—"Polonaises" (1710-1784)

Whereas Philipp Emanuel reminds us so strongly of Schumann, Wilhelm Friedeman, the oldest and favorite son of Johann Sebastian, makes us think of Brahms. The only work which people seem to know under the name of Wilhelm Friedeman is not by him at all. This work, the famous organ concerto, which we find dragged into so many recital programs, is an emphatic piano transcription of an organ concerto by Johann Sebastian Bach. And what is more, it is not even first-hand Johann Sebastian, for he, on his part, had merely worked over a Vivaldi concerto. So how much can all this help us to know Wilhelm Friedeman?

However, his original compositions—bold, full of ideas and harmonic riches—languish in obscurity. The twelve polonaises are perhaps the finest things Wilhelm Friedeman wrote. Lyrical and tender, now candid, now filled with the accents of sharp pain, they are garbed in the purest, most perfect form. Brahms felt such an admiration for Wilhelm Friedeman that he edited one of his compositions himself—a sonata for two claviers, erroneously attributed for a time to Johann Sebastian.

KARL PHILIPP EMANUEL BACH (1714-1788)

Philipp Emanuel was a troubled genius, of passionate and pathetic flights. His fury, often feverish transports make us think of Schumann. Entire passages seem to prefigure the romantic poet of Zwickau.

"He knew, as no other, how to draw from his instrument cries of pain and lamentation," related Burney (who often had the fortune to hear him play) in his memoirs.

Philipp Emanuel wrote a treatise on piano playing entitled "Versuch über die wahre Art das Clavier zu spielen" which ought to be the Bible of every pianist.

JOSEF HAYDN (1732-1809)

How often do we hear people exclaim, part pityingly, part disdainfully: "That good old Papa Haydn!" as if they intended to say "it's all very well, this music, but how childish, how antiquated, how meager!".....What? Haydn, all fire, all fertility,—Haydn who, seated at his pianoforte, created marvels, fired all hearts, transported all spirits. His music antiquated and meager? Far from it. Rather unjustly overlooked, scorned instead of devotedly studied and profoundly grasped. How much better would we understand Beethoven if we knew fundamentally the symphonies and sonatas of Haydn. The joyous exuberance of his allegros, the foamy sparkle of his prestissimos, the wooing amorousness of his andantes are past compare.

The works of Haydn are great, not by reason of serving as stepping-stones to Beethoven, but because they possess their own proper resources of that inspiration and originality which give rise to masterpieces.



THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Third Season —— 1926-1927

Fourteenth of the Series of

INSTITUTE RECITALS

By Members of the Faculty

CONCERT ROOM, MAIN BUILDING

Tuesday Evening, April 12, 1927

at 8:15 o'clock

MADAME ISABELLE VENGEROVA, Pianist

The next recital in this series will be given by MR. EMILIO DE GOGORZA,
Baritone, on Wednesday evening, April 13, 1927.

Programme



- BACH-SILOTI Prelude in D major
- LUDWIG VAN BEETHOVEN..... Sonata in D major, Opus 28
(Pastorale)
Allegro
Andante
Scherzo
Rondo
- JOHANNES BRAHMS..... Intermezzo in A minor, Opus 118
Intermezzo in A major, Opus 118
Capriccio in B minor
- ROBERT SCHUMANN..... Quasi variazioni in F minor
- SCHUMANN-LISZT Frühlingsnacht
- ALEXANDRE GLAZOUNOW Sonata in B flat minor, Opus 74
Allegro moderato
Andante
Finale





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CONCERT ROOM, MAIN BUILDING

Wednesday Evening, April 13, 1927
at 8:15 o'clock

MR. EMILIO DE GOGORZA, Baritone

MISS HELEN WINSLOW, at the Piano

The next recital in this series will be given by MR. MORIZ ROSENTHAL,
Pianist, on Wednesday evening, April 27, 1927.

Programme

ANDRÉ ERNEST MODESTE GRÉTRY . . Ariette
Chanson Bachique } from "Anacréon"

ROBERT SCHUMANN Stille Thränen
Mondnacht
Widmung

WOLFGANG AMADEUS MOZART . . . Serenade from "Don Giovanni"

HECTOR BERLIOZ Mephistopheles' Serenade from
"The Damnation of Faust"

CLAUDE DEBUSSY Trois Ballades de François Villon

MODEST MOUSSORGSKY The Seminarian (A Humoresque)

ALEXANDER BORODIN Arabian Love Song

FOLKSONG ON A THEME RECOVERED BY J. VERDU
(Arranged by RAOUL LAPARRA) . En La Huerta de Murcia

FOLKSONG OF MURCIA—XI Century
(Arranged by J. INCENZA) "El Rosario de la Virgen"

FERMÍN MARÍA ALVÁREZ En Calesa

Ariette

De ma barque légère Agréez le secours,
Et cherchons pour vos jours Une plus digne
terre.
Mais laissons les soupirs—Sur ce fâcheux rivage,
N'admettons au voyage que les plaisirs.

Et que les dieux propices
Admirent, dans son cours,
L'hymen sous les auspices
D'Ancréon et des Amours.

Oui, laissons les soupirs—
Sur ce fâcheux rivage,
N'admettons au voyage
Que les plaisirs.

Et que les dieux propices
Admirent, dans son cours,
L'hymen sous les auspices
D'Ancréon et des Amours.

(Translation)

"On my frail skiff embark with me and let us
seek for your days a more worthy land.
On this unfortunate shore we will leave sighs
and cares and on our voyage we will
only welcome pleasure.
May the favorable gods admire in its course
the Hymen under the protection of
Anacreon and of love."

Chanson Bachique

Laisse en paix le dieu des combats,
Ou' à Silène il cède le pas;
Et si tout bas l'orgueil en gronde,
Que ta voix tout haut lui réponde;
Eh pourquoi ne boirais—je pas,—
Tandis que tout boit dans le monde.

Les ondes boivent l'air,
Le soleil boit la mer,
La terre boit la pluie,
Dans son sein entr'ouvert
La plante boit la vie.

Tandis que tout boit dans le monde,
Pourquoi ne boirais—je pas.

(Translation)

Leave the god of war alone,
Silenus as your leader own;
Would pride with murmurs you defy:
Then loudly utter your reply:
"When all the world is drinking, pray,
When all things drink, then why not I?"

The waves drink the air,
The sun drinks the sea,
The earth drinks the rain,
And the plant it is plain
With the dew makes free.

"When all the world is drinking, pray,
When all things drink, then why not I?"
(English version by Frederick H. Martens)

Stille Thränen

Du bist vom Schlaf erstanden
Und wandelst durch die Au,
Da liegt ob allen Landen
Der Himmel wunderblau.

So lang du ohne Sorgen
Geschlummert schmerzenlos,
Der Himmel bis zum Morgen
Viel Thränen niedergoss.

In stillen Nächten weinet
Oft mancher aus dem Schmerz,
Und morgens dann ihr meinet,
Stets fröhlich sei sein Herz.

Hidden Tears

(Translation)

By slumber now forsaken,
Thou wand'rest o'er the mead,
Where'er thy way be taken
Blue skies are calmly spread.

While thou unheedful dreaming,
Without a care hast slept,
The heav'n's till day's wan gleaming,
Full many a tear have wept.

Thro' silent nights how burning
Flow tears from eyes full sad,
And then ye think, at morning,
Their hearts are always glad.

Mondnacht

Es war, als hätt' der Himmel
Die Erde still geküßt,
Dass sie im Blüthenschimmer
Von ihm nur träumen müsst.

Die Luft ging durch die Felder
Die Aehren wogten sacht,
Es rauschten leis die Wälder,
So sternklar war die Nacht.

Und meine Seele spannte
Weit ihre Flügel aus,
Flog durch die stillen Lande,
Als flöge sie nach Haus.

By Moonlight

(Translation)

It seem'd as though serenely
By heav'n the earth were kissed,
That she, so bright and queenly,
Must dream of heav'nly rest.

The breeze was lightly straying
Thro' corn-fields waving light;
The forest leaves were sighing,
And star-lit was the night.

And my rapt soul her pinions
In eager joy outspread,
And over Earth's dominions
As homeward on she sped.

Widmung

Du meine Seele, du mein Herz,
Du meine Wonn', o du mein Schmerz,
Du meine Welt, in der ich lebe,
Mein Himmel du, darein ich schwebe,
O du mein Grab, in das hinab
Ich ewig meinen Kummer gab!

Du bist die Ruh', du bist der Frieden,
Du bist vom Himmel mir beschieden.
Dass du mich liebst, macht mich mir werth,
Dein Blick hat mich vor mir verklärt,
Du hebst mich liebend über mich,
Mein guter Geist, mein bess'res Ich'.

Du meine Seele, du mein Herz,
Du meine Wonn', o du mein Schmerz,
Du meine Welt, in der ich lebe,
Mein Himmel du, darein ich schwebe,
Mein guter Geist, mein bess'res Ich!

Serenade: Don Giovanni

Deh vieni alla finestra, o mio tesoro,
Deh vieni a consolari il pianto mio!
Se neghi a me di dar qualche ristoro,
Davanti agli occhi tuoi morir voglio!

Tu ch'hai la bocca dolce più del miele,
Tu che il zucchero porti in mezzo al core!
Non esser, gioza mia, con me crudele!
Lasciatì almen veder, mio bell'amore!

Dedication

(Translation)

Thou art my soul, and thou my heart,
Thou all my joy and sorrow art,
Thou art my world for life adoring,
My heav'n art thou wherein I'm soaring;
O thou my grave, wherein for aye
My ev'ry woe is laid away!

Thou art repose, art peace unending,
Thou art from heav'n a boon transcending;
How in thy love I seem renew'd,
Thy very gaze transforms my mood;
O'er self thy love doth lift me high,
My guardian fay, my better I!

Thou art my soul, and thou my heart,
Thou all my joy and sorrow art,
Thou art my world for life adoring,
My heav'n art thou, wherein I'm soaring,
My guardian fay, my better I!

Serenade: La Damnation de Faust

Maintenant, chantons à cette belle une chanson morale,
Pour la perdre plies sûrement.

Devant la maison de celui qui t'adore,
De celui de celui qui t'adore.
Petite Louison, que fais-tu dès l'aurore
Que fais-tu? Que fais-tu? Que fais-tu?
Au signal du plaisir, dans la chambre du drille,
Tu peux bien entrer fille,
Mais non fille ensortir.
Il te tend les bras, près de lui to cours vite,
Tu cours près de lui, près de lui to cours vite
Bonne nuit, hélas; ma petite,
Bonne nuit, bonne nuit, bonne nuit, bonne nuit,
Près du moment fatal, fais grande résistance,
S'il ne t'offre d'avance,
S'il ne t'offre un anneau conjugal.

(Translation)

From out thy casement glancing, oh, smile upon
me!
With sighs of hapless love I sing this ditty!
Thy bosom I would move, thou hast undone me,
Oh, grant the prayer of love and show some
pity!

Than roses art thou fairer, than honey sweeter,
Balmier 'tis when thou sighest than western
breezes!
Oh, come, my fair, descend, come, I entreat
thee!
Death shall my torments end, if death thee
pleases!

(Translation)

Now, let us sing to this maiden, a moral song,
for her certain damnation.

Why, fair maid, wilt thou loiter, when daylight
is done,
In the shade by the door of thy lover?
Though the darkness thy blushes may cover,
Have a care! Have a care, and be gone!
Though to enter were sweet, now that love's
torch is burning,
Not so sweet the returning,
The cold, cruel world to greet.
When he opens his arms in the ardor of love,
Then, sweet maiden, I pray, do not linger,
Make him first place the ring on thy finger,
And his honour and constancy prove,
Heed this one thing, would you 'scape your
undoing,
Quench the fire of his wooing,
With a "First, if it please you, the ring."

(Translation)

I. Ballade:

De Villon a s'amye

Faule beauté, qui tant me couste cher,
Rude en effect, hypocrite douleur,
Amour dure, plus que fer, à mascher;
Nommer te puis de ma défacon soeur.

Charme felon, la mort d'ung povre cuer
Orgueil mussé, qui gens met au mourir,
Yeux sans pitié! Ne veult droité de rigueur,
Sans empirer, ung povre secourir?

Mieulx m'eust valu avoir été crier,
Ailleurs secours, c'eust esté mon bonheur:
Rien ne m'eust seu de ce fait arracher;
Trotter m'en fault en fuyte à deshonneur.

From Villon to his love

False loveliness, costing a heavy price;
Hard as a rock, though it seems soft and fair;
A cank'rous love eating as rust eats iron!
Cry it aloud, a captive bound am I.

Love like a thief, that steals on one unseen;
Pride with a mask, that kills unguarded men;
Pitiless eyes, that calmly view their work;
It is enough: release a tortured soul.

Fool that I am, crying to you for help
That ne'er will come; elsewhere, poor wretch,
seek aid.
It had been sweet if it came from my dear,
Where shall I turn? Where my dishonor hide?

Haro, haro, le grand et le mineur!
Et qu'est cecy? Mourray sans coup ferir,
Ou pitié peult, selon ceste teneur,
Sans empirer, ung povre secourir.

Ung temps viendra, qui fera desseicher,
Jauinir, flestrir, vostre espanie fleur:
J'en risse lors, se tant peusse marcher,
Mais las! nenny; Ce seroit donc folEUR,
Viel je seray; vous, laide et sans couleur.

Or, heuvez fort, tant que ru peult courir.
Ne donnez pas à tous ceste douleur
Sans empirer ung povre secourir.
Prince amoureux, des amans le greigneur,

Vostre mal gré ne vouldroye encourir;
Mais tout franc cuer doit, par Nostre Seigneur,
Sans empirer, ung povre secourir.

II. Ballade:

Que Villon feit à la requeste de sa
mère pour prier Nostre-Dame.

Dame du ciel, regente terrienne,
Emperière des infernaulz paluz,
Emerevez-moy, vostre humble chrestienne,
Que comprisne soye entre vos esleuz,

Ce non obstant qu'onceques riens ne valuz.
Les biens de vous, ma dame et ma maistresse,
Sont trop plus grans que ne suys pecheresse,
Sans lesquelz bien ame ne peult merir

N'avoir les cieulx, je n'en suis menteresse.
En ceste foy je vueil vivre et mourir.
A vostre Filz dictes que je suys sienne;
De luy soyent mes peches aboluz:

Pardonnez-moy comme à l'Egyptienne,
Ou comme il feit au clerc Theophilus,
Lequel par vous fut quitte et absoluz,
Combien qu'il eust au diable faict promesse

Preservez-moy que je n'accopplisse cel
Vierge portant sans rompure encourir
Le sacrement qu'on celebre à la messe.
En ceste foy je vueil vivre et mourir.

Femme je suis povrette et ancienne,
Qui riens ne scay, onques lettre ne leuz;
Au moustier voy dont suis paroissienne,
Paradis painct ou ·sont harpes et luz,

Et ung enfer où damnez sont boulluz:
L'ung me fait paour, l'autlre joye et liesse.
La joye avoir fais-moy, haulte Deesse,
A qui pecheurs doibvent tous recourir,

Comblez de foy, sans faïncet ne paresse.
En ceste foy je vueil vivre et mourir.

Help me! Now help! Come, all that hear me,
 come!
What! Must I die? Nor strike one feeble blow?
Are you a stone, that none may touch your
 heart?

It is enough! Release a tortured soul.

Shall come a time when your bloom will have
 gone;

And sear, and dry, your beauty's flow'r turn.
Then I shall laugh, laugh like the fool I am!
Alas! Alas! That would be folly's crown.

I shall be old: you ugly, dull and dry.
Drink at the well; e'er the spring is dry, drink.
Soften your heart; make others bleed no more.
It is enough! Release a tortured soul.

Amorous Prince, of all lovers the king,
Seemeth to me your ill is past a cure.
Yet I would say my heart bids me declare,
It is enough! Release a tortured soul.

(Translation)

II. Ballad:

Made by Villon, at his mother's re-
quest, as a prayer to the Virgin
Mary.

Lady of Heav'n, of purgatory
Empress, Queen of earth, and of all things here
below,
Virgin, receive a humble Christian woman,
Count me 'mongst thy chosen and elect.

Well do I know I am nothing alone.
Thy graciousness, oh, Virgin Lady and mother,
Is greater far than all my sins unnumbered.
Without thy help not one can hope to mount the
 starry skies.

Lady, well do I know it.
And in this faith will I live here, and die.
Say to thy Son that by Him I was saved.
All my sins were by Him washed away.

Pardon me, then, as pardoned was tb' Egyptian,
Or, as 'tis said, Theophilus of old,
Crying to Thee, was freed from ev'ry sin,
Though he had sold himself unto the devil.

Lady, preserve me from such a fate as that.
And guard and bless me as I humbly kneel
For the blest Eucharist at the mass given.
And in this faith I will live here and die.

Alone, old woman I, so poor and weary;
Naught do I know, not a word can I read.
In the great monastery of my parish
Pictures of Heav'n and of Hell I do see:

Heav'n with its harps of gold, Hell with the
 damned.
Fills me with fear one, and rapture the other.
Be harps of gold for me,
Lady of Heaven.

To Thee may all sinners hasten in time,
With faithful hearts, not doubting
Thee nor slothful.
And in this faith will I live here and die.

(Translation)

III. Ballade:

Des femmes de Paris

Quoy qu'on tient belles langagières
Florentines, Veniciennes,
Assez pour estre messaigières,
Et mesmement les anciennes;

Mais, soient Lombardes, Romaines,
Genevoises, à mes perils,
Piemontoises, Savoysiennes,
Il n'est bon bec que de Paris.

De beau parler tiennent chayeres,
Ce diton Napolitaines,
Et que sont bonnes cacquetières
Allemandes et Bruciennes;

Saint Grecques, Egyptiennes,
De Hongrie ou d'autre païs,
Espaignolles, ou Castellaines,
Il n'est bon bec que de Paris.

Brettes, Suysses, n'y scavent guères,
Ne Gasconnes et Tholouzaines;
Du Petit Pont deux harangères les concluront,
Et les Lorraines, Anglesches ou Callaisiennes,

Ay-je beaucoup de lieux compris?
Picardes, de Valenciennes.
Il n'est bon bec que de Paris.

Prince, aux dames Parisiennes,
De bien parler donnez le prix;
Quoy qu'on die d'Italiennes,
Il n'est bon bec que de Paris.

The Seminarian

Panis, Piscis, crinis, finis; ignis, lapis, pulvis,
—crinis—

Oh, these Latin words! They drive me mad!
Orbis, amnis, et canalis, orbis, amnis et canalis.
Such grim blessing from the priest I've had!
How he cuff'd and kick'd me, gave me many a

bruise and scrape,
With his holy hand he nearly knock'd me out of

shape.

Fascis, axis, funis, ensis; fustis, vestis, vermis,

mensis.

Father Simeon has a daughter, such a sweet,
demure one!

She has cheeks as red as poppies, languid eyes
that lure one;

Crimson is the smock that bides her waist so

slender,
Snowy white her bosom, swelling smooth and

tender.

Fascis, axis, funis, ensis; fustis, vestis, vermis,

mensis.

Ah, my Stiosha, little darling! How I'd dearly

love to hold you,
To kiss you madly, in my loving arms to enfold

you!

Postis, follis, cucumic, atque pollis, atque pollis

—cucumis, cucumis.

Lately at the celebration of a special mass in

honor of the Holy Mithrodora,

I intoned a psalm in the sixth liturgic mode.

All the while my left eye wander'd, could not

keep from straying,

Stealing glances at my Stiosha, who stood close

at hand, devoutly praying.

Dear me, Father Simeon saw it all. After mass

call'd me out into the hall.

Then upon my pate his Rev'rence served a three-

fold benediction!

Then with might and main he made me cram

my head with Latin grammar;

Orbis, amnis et canalis, et canalis, sanguis,

unguis et annalis, et annalis.

Thus by Satan I was tempted, right within the

holy temple of our Lord!

Amnis et annalis, sanguis, unguis, et canalis, et

canalis, et annalis.

III. Ballad:

The Dames of Paris

Although 'tis said the dames of Florence,
And of fair Venice, babble sweetly,
Yet I trow that their sweetness lieth,
As with ancients, in their message.

But, whether Lombards, or Romans,
Or Genovese, their speech lacketh charm,
(And Piedmontese); alone (I swear it)
Parisian dames must bear the palm.

The Neapolitans, for language,
Have chairs, and many wise professors,
And voluble and fluent chatt'rs
The Germans are, and so are Prussians.

But whether Greeks, Hungarians,
Egyptians they, their speech lacketh charm:
Yea, e'en Spaniards, or proud Castillians.
Parisian dames must bear the palm.

Bretons, Swiss, too, they scarce can answer:
Mum the Toulouse; so, too, the Gascons;
The tongues of two good wives of Paris
Would settle quite, and render speechless.

The Lorrainers, Callaisians, English
(Are these enough for you, Mesdames?)
Picardians, nay, nay, for language,
Parisian dames must bear the palm.

Prince, give the merry dames of Paris
The prize for speech; supreme their charm.
In spite of all that's said of others,
Parisian dames must bear the palm.

The Seminarian. Latin students the world over have to "cram their heads" with the famous list of exceptional masculine nouns, "panis, piscis, crinis, finis," and it may be taken for granted that a goodly proportion of the public understands the dread that these words evoke in young scholars. One feature of the humor of this song may escape the attention of those who have never attended services of the Russian Orthodox Church. The middle section, describing the holy mass, down to the point where the Seminarian intones a psalm "in the sixth liturgical mode," is actually written in the modal sequences of the so-called sixth tone of the Russian Liturgy. For those unfamiliar with the institutions of the Russian Church, be it explained that "Father Simeon" is a lay priest, a "Pope," and consequently is allowed to marry and to have a beautiful daughter.

Arabian Love Song

Do not leave me, beloved!
Oh, in dreams appear to me!
Let me know love's sweet magic,
Sweetest passion for thee!

Oh—give me thy pity, I pray thee!
The spell of thy beauty will slay me!
I am lost in a sea of burning passion for thee!
See, I die, my beloved, if there be no hope for
me,
Oh, to die! Death were sweeter—death from
passion for thee!

En La Huerta De Murcia

En la huerta de Murcia
No hay averio tan lucio como este (bueno!)
Ni tan cumplio.
Ay! nitan cumplio, Para!

(Translation)

In the orchard of Murcia
There is no disorder,
There is no brighter
Place nor so plentiful.

El Rosario de la Virgen

Un devoto por ir al rosario
Por una ventana se quiso arrojar
Y la Virgen Maria le
Sice detente devoto
Por la puerta sal
Devotos venid;
Hermanos llegad;
Que la Virgen Maria
Os llama, su santo
Rosario venid á rezar.

An holy man, eager to join the procession for
prayer,
Wished to hurl himself through a window,
But the Virgin Mary said to him,
Hold; holy one,
Pass out by the door.
Come, holy ones,
Brothers, come;
For the Virgin Mary
Calls you,
Her holy prayers to pray.

En Calesa

Ya está preparada
Divina Marquesa,
Mi mejor calesa
Para ir al Canal.
Suba Usté sin miedo.
Que ágil! Que afrosa!
Es Usté una Diosa,
No tiene rival.

Del pie, mas chiquito
Que trasca en Castilla
Sobre esta rodilla
La huella se vé;
Sentir su contacto,
Postrarme en el suelo
Descubrir el cielo
Pecar, . . . y obra fué.

No lo tome á broma
Que me desperito
Por un pie chiquito
Calzando el chapin
Que si me condeno
Poe mirar la gloria
Será su memoria
Au gozo siu fiu.

De Avapiés al Prado
Es Usté la joya
Bru lo sabe Goya
Que la pretendió.
No diga que non es
Que es cosa sabida.
Ay! Si la Florida
Cuenta lo que vió!

Es Usté un conjunto
De encajes y seda
Vaporosa, leda,
Espuma y jasmin.
Arrea Morota
Que Dios te acompaña,
Si va el Sol de España
En tu Calesin!

(Translation)

The carriage is waiting,
My dainty Marquise,
My very best carriage,
To drive where you please.
Pray, fear not to enter
(How sprightly, how sweet!),
My love, you're a goddess;
The world's at your feet.

My knee shows her footprints,
And still I can feel
The tiniest slipper
That trips in Castile.
And e'en as it touched me,
I quickly bowed low;
With that glimpse of Heaven
I sinned—be it so.

You think I am jesting
To make such ado
About a trim ankle
Or rather a shoe?
Well, if I'm shut out from
The mansions of grace,
To keep such a mem'ry
Will well take their place.

My love, you're the jewel
Of all our fair land
(And Goya admits it,
Who sued for her hand).
Nay, do not deny it;
It's sure as the law.
Ah, if the Florida
Should tell what it saw!

My love, you're a vision
Of laces and silk,
So airy, so merry,
Like jasmine and foam;
Get up, then, old Dobbins,
For God holds the lash.
When the Sun of Spain's in
Your little calash.



THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Third Season —— 1926-1927

Sixteenth of the Series of

INSTITUTE RECITALS

By Members of the Faculty

CONCERT ROOM, MAIN BUILDING

Wednesday Evening, April 27, 1927
at 8:15 o'clock

MR. MORIZ ROSENTHAL, Pianist

Programme



LUDWIG VAN BEETHOVEN..... Sonata in C minor, Opus 111

Maëstoso—Allegro con brio
ed appassionato
Arietta con variazioni

FRÉDÉRIC CHOPIN..... Four Preludes

Five Etudes
Nocturne in E flat major, Opus 9, No. 2
Scherzo in C sharp minor, Opus 39
Valse in C sharp minor, Opus 64, No. 2

CHOPIN-LISZT Chant polonais

FRANZ LISZT Etude de Concert in F minor

MORIZ ROSENTHAL..... Papillons

Viennese Carnival on Themes
by Johann Strauss

MR. ROSENTHAL uses the KNABE Piano





THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Third Season —— 1926-1927

Seventeenth of the Series of

INSTITUTE RECITALS

By Members of the Faculty

CONCERT ROOM, MAIN BUILDING

Thursday Evening, May 26, 1927

at 8:15 o'clock

MR. JOSEF HOFMANN, *Pianist*

Programme



GEORGE FREDERIC HANDEL.....Variations in D minor

LUDWIG VAN BEETHOVEN.....Sonata Pathétique, Opus 13

Grave—Allegro di molto e con brio
Adagio cantabile
Rondo—Allegro

BEETHOVEN-SAINTE SÄENS.....Chœur des Derviches tourneurs

FRÉDÉRIC CHOPIN
 { Impromptu in G flat major, Opus 51
 { Prelude in C sharp minor, Opus 45
 { Valse in A flat major, Opus 64, No. 3
 { Andante Spianato e Grande Polonaise

SERGEI PROKOFIEFF.....March

M. DVORSKY.....
 { East and West
 { Penguin

ANTON RUBINSTEIN.....Barcarolle in A minor

MORITZ MOSZKOWSKICaprice Espagnol

MR. HOFMANN uses the STEINWAY Piano



THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Third Season ——— 1926-1927

ANNUAL PHILADELPHIA CONCERT

THE CURTIS QUARTET

CARL FLESCH, *First Violin*

LOUIS BAILLY, *Viola*

EMANUEL ZETLIN, *Second Violin*

FELIX SALMOND, *Violoncello*

Wednesday Evening, January 26, 1927, at 8:30

THE ACADEMY OF MUSIC FOYER



Programme

- LUDWIG VAN BEETHOVEN.....Quartet in E-flat major, Opus 127
Maestoso—Allegro
Adagio, ma non troppo e molto
cantabile
Scherzando vivace
Finale

- ANTONIN DVORÁK.....Quartet in F major, Opus 96
Allegro ma non troppo
Lento
Molto vivace
Vivace ma non troppo



LIBRARY OF CONGRESS CHAMBER MUSIC AUDITORIUM

SUNDAY AFTERNOON, JANUARY 30, 1927
AT 4:30 O'CLOCK

PROGRAM

LUDWIG VAN BEETHOVEN

String Quartet in E flat, Op. 127

1. Maestoso—Allegro
2. Adagio ma non troppo
3. Scherzando vivace—Presto
4. Finale

ANTONIN DVORÁK

String Quartet in F, Op. 96

1. Allegro ma non troppo
 2. Lento
 3. Molto vivace
 4. Finale (vivace ma non troppo)
-

THE CURTIS QUARTET

CARL FLESCH, *First Violin*

EMANUEL ZETLIN, *Second Violin*

LOUIS BAILLY, *Viola*

FELIX SALMOND, *Violoncello*

Lecture Hall, Boston Public Library

Sunday, March 13, 1927

The First Boston Appearance
of the
The Curtis Quartet
of Philadelphia, Pennsylvania

By courtesy of The Curtis Institute of Music

CARL FLESCH
First Violin

LOUIS BAILLY
Viola

EMANUEL BETLIN
Second Violin

FELIX SALMOND
Violoncello

The next Concert in this Series will be on Sunday,
April 13, 1927, at 8 p.m., by the London String Quartet.

These Concerts have been made possible through the
generosity of Mrs. Elizabeth S. Coolidge.

BOSTON MUSICAL SEASON 1926-1927
(Provisional and Partial)

CHAMBER MUSIC

Elman String Quartet (Oct. 10).

New York String Quartet (Oct. 23).

Flonzaley Quartet (Jan. 20; Feb. 16; March 10).

Boston Flute Players Club (Dec. 5; Jan 16; Feb. 13; March 20; April 17).

Boston Public Library (Through the generosity of Mrs. Elizabeth S. Coolidge):

Oct. 17. Pro Arte Quartet.

Nov. 21. Lenox Quartet.

Dec. 19. Flonzaley Quartet.

Jan. 16. Letz Quartet.

Feb. 13. South Mountain Quartet.

Feb. 23. Hart House String Quartet. (Harvard University).

Mar. 13. Curtis Quartet.

Mar. 20. Burgin String Quartet. (Through the generosity of the Performers), a Beethoven Programme.

Quartet in F major, Op. 59, No. 1.

Quartet in C minor, Op. 18, No. 4.

Quartet in C \sharp minor, Op. 131.

Apr. 10. London Quartet.

Beethoven: Quartet in F major, Opus 59, No. 1.

Griegs: Two Sketches for String Quartet.

Ravel: Quartet in D minor.

Programme

BEETHOVEN.

Quartet E flat major, Opus 127

Maestoso—Allegro

Adagio, ma non troppo e molto cantabile

Scherzando vivace

Finale

DVOŘÁK.

Quartet in F major, Opus 96

Allegro ma non troppo

Lento

Molto vivace

Vivace ma non troppo

Aids to the Study of this Programme

Chamber music.

- Art of Music, vol. 7. National Society of Music (New York, 1915). *4040a5.7
- Bargheer. Beethoven's fünf letzte Streichquartette. Richter (Hamburg, 1883). No. 2 in **M215.4
- Caffarelli. Gli strumenti ad arco e la musica da camera. Hoepli (Milano, 1894). **M.101.52
- Dunhill. Chamber music. Macmillan (New York, 1925). 4048.248R
- Hayward, John D. Chamber Music for Amateurs. The Strad (London, 1923). 8059a.568
- Heuss. Kammermusik-Abende. Breitkopf & Härtel. (Leipzig, 1919).
- Kilburn. The story of chamber music. Scribner (New York, 1924). 4049.242
- Matthews J. The Violin Music of Beethoven. The Strad (London, 1902). 4048.219
- Nohl. Die geschichtliche Entwicklung der Kammermusik. Viewag (Braunschweig, 1885). 4056.47
- Norton. String Quartet Playing. Carl Fischer (New York, 1925). 80 58.267
- Sauzay. Haydn, Mozart, Beethoven. Etude sur le Quatuor. Sauzay (Paris, 1861). **M.132.12
- Scott, Marion M. How to develope chamber music. (*In* The Music Bulletin, Oct. 1925, p. 299). *4041.232.7
- Woodhouse, T. W. (*In* Strad, June, 1925 - Dec. 1926). **M.372.31
- String Quartets, July, 1925, p. 251.
- Pianoforte Trio, Aug. 1925 - June, 1926.
- Pianoforte Quartets, July - Sept. 1926.
- Pianoforte Quintets, Oct.-Dec., 1926.
- Suggestions for beginners in Chamber Music.
- BIBLIOGRAPHY (*General*).
Altmann. Kammermusikliteratur-Verzeichnis [from 1841] Merseburger (Leipzig, 1918). 4047.179
- BIBLIOGRAPHY (*Phonographic*).
The Gramophone.
Sonatas, Jan. 1925, p. 273.
Trios, March, 1925, p. 364.
Quartets, April, 1925, p. 406.
Arrangements, p. 273.
List of Recorded Chamber Music, National Gramophonic Society, London. 1925.
Supplement. 1926.
National Gramophonic Society, List of Works issued by. (*In* The Gramophone, October, 1926, p. 196). *4043.252.4

Beethoven, Ludwig van, 1770-1827.

QUARTET IN E FLAT MAJOR, Opus 127.

SCORES.

Full.

(In Complete Works. Series 6, vol. 2. Breitkopf & Härtel (Leipzig 1862-1887). **M413.1.6.2

Peters 3032d. 8052.1362.2

André (Offenbach a/M., 185 ?). **M.345.32.3

Parts.

Schott [2351]. Mayence. **M.462.195.2

Piano (4 hands).

Peters, 989e. 8052.1363.5

Dvořák, Antonín, 1841-1904.

QUARTET IN F MAJOR, Opus 95.

SCORES.

Full.

Simrock (Berlin 1894). No. 3 in **M.344.41

Miniature.

Payne 36. 8058.270

Eulenburg 36.

Philharmonia 321.

Miniature.

Eulenburg 302.

PHONOGRAPH RECORDINGS.

Vocalion. K.05132-05134. Spencer Dyke String Quartet. Review. P. P., (In The Gramophone, April 1925, p. 438). *4043.252.2

GENERAL WORKS.

Štěpán. (In A Dictionary of Modern Music and Musicians. Dent (London 1924). *4045.268

CRITICISM.

Krehbiel. Antonin Dvorak's Quartet. A pamphlet (New York, 1894) pasted in **M.344.41

Notes

Beethoven's Quartet in Eb major, Op. 127, the first of the five last great quartets, was finished in January 1825, thus coming after the ninth symphony which had been completed in the preceding year. Fourteen years had elapsed since the last previous quartet, pregnant years which saw the composition of the seventh, eighth and ninth symphonies; the six last sonatas for the pianoforte; *Fidelio* overture, the *Name-day* overture; the *Consecration of the House* and the Solemn Mass in D. During this period his interest in the quartet apparently subsided for not a single sketch or study dating from this period remains.

In November 1822, Prince Nicholas Galitzin, asked Beethoven if he would accept a commission for three quartets and in the spring of the next year Schuppanzigh returned from a seven years' absence in Russia and began to give concerts. These events were undoubtedly contributing factors to the pro-

duction of the quartet. It was first performed in public on March 6, 1825. The players were Ignaz Schuppanzigh, Karl Holz, Franz Weiss and Joseph Linke. When Beethoven sent the parts to the players he sent each a humorous note: "Friends! Herewith each man receives his part and it is hereby enjoined that each one solemnly pledge himself on his honor to do his best, to distinguish himself and mutually to outdo all the others. Everyone who has to do with the subject referred to, must sign this." It seems that Schuppanzigh, who received the work only very shortly before the date of the concert was not equal to the task. Alfred Ebert said of the concert: "The result of the performance was the open agreement of all present, both professionals and amateurs that they had understood little or nothing of the course of the work. Clouds seemed to be gathering about the youngest star of Beethoven's creative genius, when a true friend of art arranged for a new performance of the quartet by the above-named gentlemen, the position of first violin being taken by Herr Professor Boehm, who in the interval, had played the new quartet before a small and select company of experts with great *éclat*. This professor now performed the marvelous quartet twice in the same evening, before the same very numerous assembly of artists and critics to the entire satisfaction of all; the threatening clouds vanished, and the magnificent work of art shone forth in all its blinding glory." The fact that the quartet was performed six times within the next few months proves the public enthusiasm. It can have been no puny generation, as Kretzschmar remarks, (quoted in Bekker), which was thus able to accept and appreciate Beethoven's works in their novelty.

To summarize Bekker briefly: "**I.** The work opens with a proud and stately prelude in E flat major, a proclamation of indomitable will-power, triumphant after many past conflicts. It does more than usher in a single quartet; it is, in fact, the portal to the whole artistic kingdom of Beethoven's last years. As long before, in the Op. 74 quartet, a mood of joy in creation follows, but there is a wide difference between the Beethoven of 1807 and the Beethoven of 1824. In the earlier work he had been content with clever playful variations, a simple witty song theme. Here it is the mystery of artistic conception which concerns him and we are reminded of the *Benedictus* of the *Mass*. **II.** In a series of marvellous variations* he attempts to embody and set forth the revelation which has been granted to his seeking soul. After certain lively passages, the mood of deep earnestness returns and a simple and touching epilogue closes the movement. **III.** The subsequent *scherzo*, with its alternations of wild, almost rough humour and eeriness, is something of a riddle. It is the richest in content and the most prolix of Beethoven's quartet *scherzi*, and may represent a last uprush of the powers of darkness before they succumb finally to the spirit of joy. **IV.** The finale takes up the word where the third movement has abandoned it. The whole movement

*Note, in these variations, as Richard Wagner did, "how deftly and delicately the links between the different variations are contrived."

has the character of a march. A spirit of indestructible happiness dominates it. Some adventurer from the heavens seems to visit the earth he has left, with tidings of gladness, to return to his home in the heavens once more."

We often hear that Beethoven was the first composer to attempt to live on the income received from his publications. From the dedication of this quartet to Prince Galitzén he received fifty ducats or about one hundred and fifteen dollars.

Antonín Dvořák is the first European musician who, having lived here for a time, was influenced by the musical atmosphere here to write works of importance embodying typical American idiom. Dvořák's "New World Symphony" is the first by a noted composer to be based on tunes suggested by American folk-song. While Chadwick, the distinguished American composer, is said to have completed a string quartet, based on negro or folk-tunes, some years before Dvořák composed his quartet, it is true that this is probably the first Quartet by a European of world-wide fame utilizing American idioms.

Dvořák (1841-1904) early displayed an extraordinary talent for music and after consistent training became the best known of Czech composers. Brought up in a country rich in folk music it was natural for him to be on the look out for any manifestations of a typical national idiom during his sojourn in America as director of the National Conservatory of New York (1892-1895).

The Quartet was written between June 12 and 23, 1893 while the composer was visiting at Spillville, Iowa, a village with a large Bohemian population. Its first public performance was over thirty-three years ago in Boston, January 1, 1894 by the Kneisel Quartet.

The first theme of the first movement is given out by the viola under a tremolo of the violins. It contains characteristic syncopation and is in pentatonic scale. After some extended developments, the second theme is introduced *pianissimo* on the violin. The development section is based mainly in the first subject. It includes some fine contrapuntal writing. The recapitulation is followed by a *coda* which is full of variety.

The slow movement is sectional in form consisting of three different tunes each introduced by the violin and, except the third, repeated in a high register of the 'cello. After the accompaniment dies down the first tune is repeated, as a sort of concluding section, by the 'cello against an accompaniment of alternate *arco* and *pizzicato* chords.

In the *Scherzo* a lively theme is given out by the violin and 'cello. The same theme in the minor and in augmentation serves as theme for the *Trio*. Against it is another strand of melody which at first calm becomes jerky. After the *Trio* comes the *Scherzo*, then the *Trio* again elaborated, with a final repetition of the *Scherzo* for conclusion.

The last movement is a rondo with principal subject given out by the violin. The different episodes offer a variety of contrasting material.

Beethoven Centenary
at
The Boston Public Library

MARCH 1-19—BEETHOVEN EXHIBITION

Original manuscripts, books, pictures, rare editions, programmes and phonograph records.

SUNDAY.

Lewis, Leo Rich. Lecture on Beethoven's Solemn Mass.
Feb. 27 at 3:30.

SUNDAY.

Curtis Quartet of Philadelphia. March 13 at 8:00
Beethoven: Quartet in Eb, Opus 127.
Dvorák: Quartet in F major.

SUNDAY.

Lincoln House Orchestra. Concert. March 20 at 3:30
Burgin String Quartet. Beethoven Programme.
March 20 at 8:00
Quartet in F major, Op. 59, No. 1.
Quartet in C minor, Op. 18, No. 4.
Quartet in C \sharp minor, Op. 131.

WEDNESDAY.

Surette, Thomas Whitney. "Beethoven," a lecture with
musical illustrations. March 23 at 5:15

SATURDAY.

Cox, Persis, pianist. Beethoven Programme for Young People,
March 26 at 3:00

SUNDAY.

Myrtle Jordan Trio; Helene Diedrichs, pianist; Joseph Lautner,
tenor. Beethoven Programme. March 27 at 8:00

These events are open free to the people.

AEOLIAN HALL

34 West Forty-third Street, New York

Monday Evening, March 14, 1927

at 8.30 o'clock

Annual New York Appearance

The CURTIS QUARTET



CARL FLESCH, *First Violin*

EMANUEL ZETLIN, *Second Violin*

LOUIS BAILLY, *Viola*

FELIX SALMOND, *Violoncello*

Tickets 75c, \$1.00, \$1.50, \$2.00 (Tax Exempt)

Management RICHARD COBLEY

10 East 43rd Street, New York



THE PROMISE held forth in the organization a year ago of The Curtis Quartet by four of the leading members of the faculty of The Curtis Institute of Music has been more than fulfilled. Each year the contribution these artists make to chamber music will grow in importance. Not since the days of the Joachim Quartet has it been possible to assemble in a permanent organization four musicians of such pre-eminence.

Again, this season, the activities of the Quartet are restricted to a comparatively few public appearances, one each in Philadelphia, Washington and Boston and two in New York, one of which was with the Beethoven Association in November.

In commemoration of the centenary of Beethoven's death, The Curtis Quartet is playing this year the Master's Quartet in E-flat major, Opus 127, one of the greatest works in ensemble literature and because of its difficulties very seldom heard. In contrast with this will be Dvořák's genial and tuneful Quartet in F major, Opus 96, the "American" Quartet, close kin to the symphony "From the New World."





Programme



LUDWIG VAN BEETHOVEN Quartet in E flat major, Opus 127

Maestoso—Allegro

Adagio, ma non troppo e molto
cantabile

Scherzando vivace

Finale

ANTON DVOŘÁK Quartet in F major, Opus 96

Allegro ma non troppo

Lento

Molto vivace

Vivace ma non troppo

What the Press says of THE CURTIS QUARTET

"If the universe had been combed for four ideal quartet players, irrespective of any set of circumstances which may be involved, it is difficult to conceive a better combination than Carl Flesch, Zetlin, Bailly and Salmond. As a matter of fact, being of an inquisitive turn of mind, I took with me the scores of the three quartets played in order to get a definite idea at the well-known dangerous points of each quartet just how many years it might take for the Curtis Quartet to achieve a real ensemble.

"The result of my studies is this: If the Curtis Quartet changes its ensemble very much in the future, it will have to be for worse and not for better, for it is almost perfect now. . . . The Curtis Quartet seems to me another exception to the rule which prescribes long association as necessary to perfection in concerted music.

"The three compositions on last night's program were played with rare understanding, mastery, consummate purity of style, and a freshness which seemed to invest the well-known works with new life. If the Curtis Quartet continues as a permanent organization I feel convinced it must rank as one of the great chamber music organizations now before the public. Its debut may be considered an event of major importance in the musical world." OLGA SAMAROFF in the *New York Evening Post* (February 26, 1926).

"Messrs. Flesch, Zetlin, Bailly and Salmond form an organization with a collective mind and soul of its own; each knew what the others were doing, and the thorough unity, the expressiveness, color and poetic feeling given the joint performance testified to the quality of the Curtis Quartet and the ability in ensemble playing of its members. It was throughout, a colorful, eloquent performance, with none of the academic austerity which is sometimes supposed to attend chamber music."

F. D. P. in the *New York Herald-Tribune* (February 26, 1926).

"The quartet undoubtedly contains four of the greatest masters in the world of their respective instruments, three of them having international reputations as soloists. But in string quartet playing there are dangers as well as advantages in super-virtuoso individual performance; the advantages being in the absolute sureness of intonation and perfection of tone, and the disadvantages being frequently toward too highly individualistic rendition of the solo passages and the differentiation of feeling.

"The advantages were admirably illustrated in the performance last evening, and the disadvantages were very largely overcome. The quartet reached its acme of performance in the Beethoven."

SAMUEL L. LACIAR in the *Philadelphia Public Ledger* (February 19, 1926).

"Artists of solo fame and rare musicianship make up this new string quartet. And something new and vital comes into being with the union of these four men. Their playing, in absolute accord, is instilled with the fire, with the life of passage after passage that belongs to the great artist as interpreter. The Beethoven was the prime 'tour de force.'"

JESSIE MACBRIDE in the *Washington Times* (February 5, 1926).

"That the performance would take high rank was expected from such masters of their respective instruments, but it may be questioned if anticipations were not exceeded. The quartet displayed a precision, a responsiveness, a coordination, a unity of ideas and a balance that made the recital one to be remembered. Moreover the members played with an artistic sensitiveness, a breadth of tone and an enthusiasm that gave high distinction to the performance, and invested the several numbers given with richness as well as vitality."

F. W. S. in the *Baltimore Evening Sun* (February 5, 1926).



THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Third Season —— 1926-1927

Complimentary Recital

to

THE STUDENTS OF THE INSTITUTE



MADAME LEA LUBOSHUTZ, *Violin*

JOSEF HOFMANN, *Piano*



CONCERT ROOM, MAIN BUILDING

Sunday Afternoon, January 23, 1927

at 3.00 o'clock



The next recital in the Institute Series will be given by MR. HORATIO CONNELL,
Baritone, on Wednesday evening, February 9, 1927.

Programme



CÉSAR FRANCK.....Sonata in A major for Piano and Violin

Allegretto ben moderato
Allegro
Recitativo-Fantasia
Allegretto poco mosso

JOHANNES BRAHMSSonata in G major, Opus 78, for Piano
and Violin

Vivace ma non troppo
Adagio
Allegro molto moderato

MAX BRUCHConcerto in G minor, Opus 26, for Violin

Allegro moderato
Adagio
Finale—Presto

(MR. HOFMANN will play the orchestra part on the piano)





THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Third Season —— 1926-1927

FIRST STUDENTS' CONCERT

Tuesday evening, October 26, 1926, at 8:15 o'clock

Students under MR. FLESCH

With MR. HARTZER as Assistant Teacher

MR. HARRY KAUFMAN at the Piano



MAX BRUCH Concerto in D minor, Opus 44
First Movement

PAUL GERSHMAN

ERNEST BLOCH Suite—"Baal Shem"

Vidui (Contrition)

Nigun (Improvisation)

Simchas Torah (Rejoicing)

DOROTHY F. HODGE

CORELLI-LÉONARD La Folia; Variations sérieuses
ISO BRISELLI

NICCOLÒ PAGANINI Concerto in D major, Opus 6
First Movement

JUDITH POSKA



THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Third Season —— 1926-1927

SECOND STUDENTS' CONCERT

Tuesday afternoon, November 23, 1926, at 4:30 o'clock

Students under MR. FLESCH

With MR. HARTZER as Assistant Teacher

MR. HARRY KAUFMAN at the Piano



CÉSAR FRANCK.....Sonata in A major
First and second movements

MAX SEENOFSKY

LUDWIG VAN BEETHOVENRomance in A major

GIOVANNI BATTISTA BASSANI.....La Ronde des Lutins, Opus 25
JACQUES SINGER

HENRI VIEUXTEMPS.....Concerto in A minor

HENRY TEMIANKA





THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Third Season — 1926-1927

THIRD STUDENTS' CONCERT

Tuesday afternoon, December 14, 1926, at 4:30 o'clock

Students in Ensemble under MR. BAILLY



LUDWIG VAN BEETHOVEN . . . Quartet in F minor, Opus 95
Allegro con brio
Allegretto ma non troppo—Allegro assai
vivace ma serioso
Larghetto espressivo—Allegretto agitato

PAUL GERSHMAN, First Violin

BENJAMIN SHARLIP, Second Violin

ABRAHAM KRAINIS, Viola

CHARLES HENDERSON, JR., Violoncello

LUDWIG VAN BEETHOVEN . . . Quartet in E minor, Opus 59, No. 2

Allegro

Molto adagio (Si tratta questo pezzo con
molto di sentimento)

Allegretto

Finale—Presto

JUDITH POSKA, First Violin

JOHN RICHARDSON, Second Violin

PAULL FERGUSON, Viola

DAVID FREED, Violoncello



THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Third Season —— 1926-1927

FOURTH STUDENTS' CONCERT

Tuesday evening, January 25, 1927, at 8:15 o'clock

Students under MR. FLESCH

With MR. HARTZER as Assistant Teacher

MR. HARRY KAUFMAN at the Piano



JOHANN SEBASTIAN BACH..Concerto in D minor, for

Two Violins

Vivace } First
Largo, ma non tanto } two movements

Iso BRISELLI

PAUL GERSHMAN

FELIX MENDELSSOHN.....Concerto in E minor, Opus 64

Allegro, molto appassionato

Andante—Allegretto non troppo

Allegro molto vivace

HENRY TEMIANKA

JULES CONUSConcerto in E minor

Lois zu PUTLITZ





THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Third Season —— 1926-1927

FIFTH STUDENTS' CONCERT

Wednesday afternoon, February 2, 1927, at 4:30 o'clock

Students under MADAME VENGEROVA



SERGEI RACHMANINOFF.....Concerto in F sharp minor
First movement

CHARLES N. DEMAREST
(With orchestra part played on a second piano)

BACH-TAUSIGToccata and Fugue in D minor
FRÉDÉRIC CHOPIN.....Nocturne in D flat major, Opus 27, No. 2
WAGNER-LISZTMarch from "Tannhäuser"

BELLA BRAVERMAN

ALEXANDER GLAZOUNOFFTheme and Variations, Opus 72
EUGÈNE D'ALBERT.....Scherzo in F sharp major
FRANZ LISZTSonetto del Petrarca, No. 123
MORITZ MOSZKOWSKIEtude in G flat major
ELEANOR FIELDS



THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Third Season —— 1926-1927

SIXTH STUDENTS' CONCERT

Tuesday afternoon, February 15, 1927, at 4:30 o'clock

Students in Ensemble under MR. BAILLY



WOLFGANG AMADEUS MOZART . . . Quartet in D major (Köchel 575)

Allegretto

Andante

Menuetto

Allegretto

GAMA GILBERT, First Violin

JOSEPH ELSON, Viola

SHERMAN CONN, Second Violin

KATHERINE CONANT, Violoncello

ERNEST CHAUSSON . . . Chanson Perpétuelle for Voice, Piano
and String Quartet

EUPHEMIA GIANNINI GREGORY, Soprano

YVONNE KRINSKY, Piano

JUDITH POSKA, First Violin

PAULL FERGUSON, Viola

JOHN RICHARDSON, Second Violin

DAVID FREED, Violoncello

LUDWIG VAN BEETHOVEN . . . Trio in C Minor, Opus 1, No. 3

Allegro con brio

Andante cantabile con variazione

Menuetto

Finale—Prestissimo

LUCIE STERN, Piano

MAX SEENOFSKY, Violin

JOHN GRAY, Violoncello



THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Third Season ——— 1926-1927

SEVENTH STUDENTS' CONCERT

Monday afternoon, February 28, 1927, at 4:30 o'clock

Students under MR. FLESCH
With MR. HARTZER as Assistant Teacher
MR. HARRY KAUFMAN at the Piano



EDOUARD LALO.....Symphonie Espagnole
First movement

PAUL GERSHMAN

HENRI WIENIAWSKI.....Concerto in D minor, Opus 22
Second and third movements

JOHN RICHARDSON

KARL GOLDMARKConcerto in A minor
First movement

JACOB SAVITT

Pablo de Sarasate Romance Andalouse

Henri Wieniawski Scherzo-Tarentelle

Henry Temianka



THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Third Season —— 1926-1927

EIGHTH STUDENTS' CONCERT

Tuesday afternoon, March 1, 1927, at 4:30 o'clock

Students in Ensemble under MR. BAILLY



JOSEF HAYDN Quartet in D major, Opus 20, No. 4
Allegro di molto
Un poco adagio affectuoso
Menuetto—Allegretto alla zingarese
Presto scherzando

JUDITH POSKA, First Violin

PAULL FERGUSON, Viola

JOHN RICHARDSON, Second Violin

DAVID FREED, Violoncello

PETER TSCHAIKOWSKY Trio in A minor, Opus 50
Pezzo elegiaco
Thema con variazioni
Finale

ELEANOR FIELDS, Piano

LILY MATISON, Violin

ORLANDO COLE, Violoncello



THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Third Season —— 1926-1927

NINTH STUDENTS' CONCERT

Monday afternoon, March 7, 1927, at 4:30 o'clock

Students in Ensemble under MR. BAILLY



CLAUDE DEBUSSY.....Quartet, Opus 10
Animé et très décidé
Assez vif et bien rythmé
Andantino doucement expressif
Très modéré—Très mouvementé

I SO BRISELLI, First Violin
LOUIS WYNER, Second Violin

GORDON KAHN, Viola
JOHN GRAY, Violoncello

FRANZ SCHUBERT.....Quintet in A major, Opus 114
"Forellen" (The Trout)
Allegro vivace
Scherzo—Presto
Thema con variazioni
Finale—Allegro giusto

PESCHA KAGAN, Piano
FRANCIS E. JONES, First Violin
ALEXANDER GRAY, Viola

KATHERINE CONANT, Violoncello
HAROLD GARRATT, Double Bass





THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Third Season —— 1926-1927

TENTH STUDENTS' CONCERT

Wednesday evening, March 9, 1927, at 8:15 o'clock

Students under MR. SALMOND
MR. HARRY KAUFMAN at the Piano



EDOUARD LALO.....	Concerto in D Major (First two movements) Lento—Allegro maestoso Intermezzo
	JOHN GRAY
JOHANN SEBASTIAN BACH.....	Prelude, Sarabande and Courante from Suite No. 2 in D minor
LUDWIG VAN BEETHOVEN.....	Seven Variations on a Theme of Mozart
	KATHERINE CONANT
JOHANNES BRAHMS.....	Sonata in F major, Opus 99 (First three movements) Allegro vivace Adagio affettuoso Allegro passionato
	DAVID FREED
VERACINI-SALMON	Sonata in D minor Allegro—Menuetto— Largo ritornello—Gigue
	STEPHEN DEAK



THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Third Season —— 1926-1927

ELEVENTH STUDENTS' CONCERT

Wednesday evening, March 16, 1927, at 8:15 o'clock

Students in Ensemble under MR. BAILLY



LUDWIG VAN BEETHOVEN . . . Quartet in A minor, Opus 132

I Assai sostenuto—Allegro

II Allegro ma non tanto

III Molto adagio (Canzona di ringraziamento offerta alla dirinità da un guarito, in modo lìdico)
—Andante (Sentendo nuova forza)

IV Alla marcia, assai vivace—Allegro appassionato

LOIS ZU PUTLITZ, First Violin

ESTHER B. HARE, Second Violin

GORDON KAHN, Viola

JOHN GRAY, Violoncello

The performance will be preceded by an informal talk on
Beethoven and this Quartet by Mr. REGINALD O. MORRIS



THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Third Season —— 1926-1927

TWELFTH STUDENTS' CONCERT

CONCERT ROOM, MAIN BUILDING

Monday evening, March 21, 1927, at 8:15 o'clock

HARP DEPARTMENT

Students under MR. SALZEDO and MISS WIGHTMAN

Programme

Students under Miss WIGHTMAN

I ARCANGELO CORELLI..... Giga*
1653-1713

KARL PHILIPP EMANUEL BACH Solfeggietto**
1714-1788

MARGARET STEVENS

II CARLOS SALZEDO..... Preludes Intimes
(Numbers 2 and 5)

DOROTHY PERRY

III A. DURAND..... Chaconne*

VICTORIA MURDOCK

IV CARLOS SALZEDO..... Introspection

EDNA PHILLIPS

* Transcribed from the originals by Carlos Salzedo

** Transcribed from the original by Marie Miller

LYON & HEALY Harp

The STEINWAY is the official piano of THE CURTIS INSTITUTE of MUSIC

Programme

Students under MR. SALZEDO

- V JEAN-PHILIPPE RAMEAU... Gavotte from "The Temple of Glory"**
1683-1764 REVA REATHA Rigaudon*
- VI CARLOS SALZEDO..... { Quietude
ELISABETH TRAFFICANTE Iridescence
- VII SELIM PALMGREN..... May Night**
FLORALINE STETLER
- VIII GABRIEL PIERNÉ..... Impromptu Caprice
MARY MULLER FINK
- IX CARLOS SALZEDO..... Lamentation
LOUISE REINHARDT
- X CARLOS SALZEDO..... Variations on a Theme in Ancient Style
THELMA SNYDER
- XI CLAUDE DEBUSSY..... En Bateau
BLANCHE HUBBARD
- XII GABRIEL FAURÉ..... Impromptu
EMILY HEPLER
- XIII MAURICE RAVEL..... Introduction et Allegro
(with piano accompaniment)
WILLIAM CAMERON
CARLOS SALZEDO at the Piano
- XIV CASPER REARDON..... Nocturne
(first performance)
CARLOS SALZEDO..... { Mirage
MARIION BLANKENSHIP Whirlwind
- XV CARLOS SALZEDO..... Sonata for Harp and Piano
CASPER REARDON (harp) and THE COMPOSER (piano)

* Transcribed from the originals by Carlos Salzedo

** Transcribed from the original by Florence Wightman



THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Third Season —— 1926-1927

THIRTEENTH STUDENTS' CONCERT

Tuesday evening, March 29, 1927, at 8:15 o'clock

JUDITH POSKA, Violinist

Student under MR. FLESCH

With MR. HARTZER as Assistant Teacher

MR. HARRY KAUFMAN at the Piano



MAX BRUCH.....	Scotch Phantasy, Opus 46
	Introduzione (Grave)—Andante cantabile
	Allegro—Adagio
	Andante sostenuto
	Allegro guerriero
WAGNER-WILHELMJ	Preislied from "Die Meistersinger"
DVOŘÁK-KREISLER	Slavonic Dance in G minor
PABLO DE SARASATE.....	Romanza Andaluza
PUGNANI-KREISLER	Praeludium and Allegro



THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Third Season —— 1926-1927

FOURTEENTH STUDENTS' CONCERT

Thursday afternoon, March 31, 1927, at 4:30 o'clock

Students in Ensemble under MR. SALMOND



JOHANNES BRAHMS.....Quartet in C minor, Opus 60,
for Piano and Strings
Allegro non troppo
Scherzo—Allegro
Andante
Finale—Allegro comodo

JEANNE BEHREND, *Piano*
JACOB SAVITT, *Violin*

GORDON KAHN, *Viola*
STEPHEN DEAK, *Violoncello*

JOHANNES BRAHMS.....Sextet in G major, Opus 36
Allegro non troppo
Scherzo
Poco adagio
Poco allegro

HENRY TEMIANKA } *Violins*
DOROTHY F. HODGE }

GORDON KAHN } *Violas*
AARON MOLIND }

KATHERINE CONANT } *Violoncellos*
DAVID FREED }



THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Third Season —— 1926-1927

FIFTEENTH STUDENTS' CONCERT

Thursday afternoon, April 7, 1927, at 4:30 o'clock

Students under MADAME WALTHÈR

FLORENCE MORSEMAN at the Piano

Programme

- ALESSANDRO SCARLATTI..... "Gia il Sole dal Gange"
- OLD ENGLISH..... "Shepherd! Thy Demeanor Vary"
MATILDA BASKIN
- ROBERT FRANZ..... "Er ist gekommen"
- GIOVANNI PAISIELLO..... "Chi vuol la zingarella"
MILDRED FORBES
- GIOVANNI LUCANTONI..... Duo: Primavera d'Amore
- ERNST FRANK..... Duo: Lullaby
KATHERINE H. MOODY
MILDRED FORBES
- OLD ENGLISH..... A Pastoral
KATHERINE H. MOODY
- PIER DOMENICO PARADIES..... "M'ha preso alla sua ragna"
- CAMILLE SAINT-SAËNS..... "O beaux rêves évanouis!"
from "Étienne Marcel"
- ANTON RUBINSTEIN..... "The Spring's Blue Eyes"
MARJORIE CADDELL
- ANTON RUBINSTEIN..... $\left\{ \begin{array}{l} \text{"Du bist wie eine Blume"} \\ \text{Die Lerche} \end{array} \right.$
- R. HUNTINGTON WOODMAN..... "It Is Not Raining Rain"
MARY D'ANDREA

Programme

JOHANN SEBASTIAN BACH.....	"My Heart Ever Faithful"
FELIX MENDELSSOHN.....	Das erste Veilchen
ROBERT SCHUMANN.....	Der Sandman
GEORGES BIZET.....	Pastorale
ELIZABETH POLLARD	

ÉMILE PALADILHE	Psyché
PETER CORNELIUS.....	"Come, We'll Wander"
CHARLES H. H. PARRY....	"I Will Sing Unto the Lord a New Song"
ALETHA STACEY	from "Judith"

GEORGE FREDERIC HANDEL.....	Rendi'l Sereno
ANTON ARENSKY.....	Fischleins Lied
JOHANNES BRAHMS.....	Mädchenlied
GABRIELE SIBELLA.....	Girometta
KATHERINE GINSBERG	

HANDEL-BIBB	Aria di Poppea
GIACOMO PUCCINI.....	"Donde lieta" from "La Bohême"
FELIX FOURDRAIN.....	"Celle que je préfère"

HELEN WILLS

JULES MASSENET.....	"Pleurez! pleurez mes yeux!" from "Le Cid"
JOHANNES BRAHMS.....	Vergebliches Ständchen
ROBERT SCHUMANN.....	Die Lotosblume
RICHARD HAGEMAN.....	At the Well
DOROTHY PIERCE	



THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Third Season —— 1926-1927

SIXTEENTH STUDENTS' CONCERT

Monday evening, April 11, 1927, at 8:15 o'clock

Students in Ensemble under MR. BAILLY



ROBERT SCHUMANN..... Trio in D minor, Opus 63
Mit Energie und Leiderschaft
Lebhaft, doch nicht zu rasch
Langsam, mit inniger Empfindung
Mit Feuer

HAZEL WHITLEY, Piano

JACQUES SINGER, Violin

CHARLES HENDERSON, JR., Violoncello

FREDERICK JACOBI..... *String Quartet on Indian Themes
Allegro furioso ed agitato
Lento non troppo
Presto ritmico—Allegro barbaro

PAUL GERSHMAN, First Violin
BENJAMIN SHARLIP, Second Violin

ABRAHAM KRAINIS, Viola
CHARLES HENDERSON, JR., Violoncello

CAMILLE SAINT-SAËNS..... Septet, Opus 65, for Trumpet, Two
Violins, Viola, Violoncello, Double
Bass and Piano
Allegro moderato, piu allegro
Menuet
Intermède
Gavotte et final

PAUL LEBOW, Trumpet
ISO BRISELLI, Violin
HARRY KLASS, Violin

THEODORE FRIEDMAN, Viola
ORLANDO COLE, Violoncello
ALFIO LAZZARO, Double Bass

YVONNE KRINSKY, Piano

*The second and last movements of this quartet are based on American Indian themes. Those in the second movement are taken from Natalie Curtis' "The Indians' Book." *Tuari* (Young Eagle), is at work far from his native village. When asked for a song, he says: "I will sing you my own song that I sing to my wife." "But how can you sing to her when she is at home in Labuna and you are here?" The youth stared at the question then answered quietly, "I sing to her though I am far away and she, too, sings to me. The meaning of my song is this: I am here, working for you. Take care of yourself and take care of the horses and the sheep and the fields." The themes in the third movement were noted by the composer during a recent stay in New Mexico. They are parts of the ritualistic dances of the villages of Santa Clara and Tesuque: Rain Dances, Corn Dances and War Dances.

The quartet was written in Santa Barbara, California, during the summer of 1924.



THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Third Season —— 1926-1927

SEVENTEENTH STUDENTS' CONCERT

Thursday afternoon, April 21, 1927, at 4:30 o'clock

Students under MADAME CAHIER
YVONNE KRINSKY, at the Piano



JULES MASSENET..... "Le Rêve" from "Manon"
LOGAN FITTS The Lone Torch
ARTHUR BENJAMIN "Hey nonni no!" } For tenor
LOGAN FITTS

FRANZ SCHUBERT..... "Du bist die Ruh"
"Meine Ruh ist hin" } For soprano
JOSEPHINE REILLY

JOHANNES BRAHMS..... "An den Mond"
GEORGES HÜE..... "J'ai pleuré en rêve"
HUGO WOLF..... "Der Freund" } For baritone
BENJAMIN GROBAN

AUGUSTA HOLMÈS..... "L'Heure d'Azur"
REYNALDO HAHN "Si mes vers avaient des ailes" } For contralto
LOUISE BELCHER

FRANZ SCHUBERT..... Meeres Stille
Der Doppelgänger
STEFANO DONAUDY..... "O del mio amato ben" } For baritone
EILER SCHIÖLER

HANDEL-BIBB Aria d'Eliza from "Tolemeo"
GIUSEPPE VERDI..... Scena e canzone from "Otello"
ALEXANDER VARLAMOFF ... Vremiechleo } For soprano
ROSELA BERKOWITZ

AUGUSTA HOLMES "L'Heure Poupre"
JEAN SIBELIUS "Säf, säf, susa" } For contralto
GEORGIA STANDING

PETER I. TSCHAIKOWSKY... Scene and aria of Lenski from
"Eugen Onégin"
RUGGIERO LEONCAVALLO ... Serenata from "I Pagliacci" } For tenor
DAVID SOLOVIEFF



THE CURTIS INSTITUTE OF MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Third Season — 1926-1927

EIGHTEENTH STUDENTS' CONCERT

Tuesday evening, April 26, 1927, at 8:15 o'clock

Iso BRISELLI, Violinist

Student under MR. FLESCH

With Mr. HARTZER as Assistant Teacher

MR. HARRY KAUFMAN at the Piano



- | | |
|---------------------------|---|
| GIUSEPPE TARTINI..... | Sonata in G minor
Moderato
Allegro con fuoco
Largo
Allegro comodo |
| LUDWIG VAN BEETHOVEN..... | Romance in G major |
| ERNEST BLOCH | Nigun (Improvisation) from Suite
"Baal Shem" |
| ANTONIN DVORÁK | Slavic Dance in G minor |
| BRAHMS-HOCHSTEIN | Waltz in A major |
| BRAHMS-JOACHIM | Hungarian Dance in G minor, No. 5 |
| PAGANINI-MANÉN | Fantasy on a theme from
Rossini's opera "Moise" |



THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Third Season —— 1926-1927

NINETEENTH STUDENTS' CONCERT

Thursday afternoon, May 5, 1927, at 4:30 o'clock

Students under MR. CONNELL

MISS FLORENCE FRANTZ at the Piano



STEFANO DONAUDY..... "Spirate, pur spirate" }
FRANZ SCHUBERT..... { Frühlingstraum
Die Post } For tenor
DANIEL L. HEALY

LUDWIG VAN BEETHOVEN..... "In questa tomba oscura"
OLD ENGLISH "Some rival has stolen my true
love away" }
FELIX MENDELSSOHN..... Recitative: "I go on my way"
and Air: "For the mountains
shall depart" from "Elijah" } For baritone
WILLIAM R. UNGER

REYNALDO HAHN..... "Si mes vers" }
OSMAN PÉREZ FREIRE..... Serenata Criolla } For tenor
LUDWIG VAN BEETHOVEN..... Adelaide
SANDRO ZOLLETTE

SERGEI RACHMANINOFF "Over the Steppe"
FRANZ SCHUBERT..... "Hark! hark the Lark"
GIOACCHINO ROSSINI..... "Bel raggio lusinghier" from } For soprano
"Semiramide"
FLORENCE E. IRONS

FREDERIC CLAY..... "I'll sing thee Songs of Araby"
ETHELBERT NEVIN..... "Oh! that we Two were Maying"
FELIX MENDELSSOHN..... Recitative: "Ye people rend
your hearts" and Air: "If
with all your hearts" from } For tenor
"Elijah"
ROSS S. LOCKWOOD

RICHARD STRAUSS..... "Traum durch die Dämmerung"
"Ich trage meine Minne vor
Wonne stumm"
"Heimliche Aufforderung" } For baritone
JAMES M. WILKINSON



THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOE

Third Season —— 1926-1927

TWENTIETH STUDENTS' CONCERT

Friday afternoon, May 6, 1927, at 4:30 o'clock

Students under MADAME SEMBRICH

DAGMAR RYBNER at the Piano



OLD ENGLISH Zelinda
V. DOURLENS "Je sais attacher des Rubans"
FRANCESCO DURANTE "Danza, danza, fanciulla gentile"
VIRGINIA STRAUB

ANTONIO CALDARA "Come raggio di sol"
BENEDETTO MARCELLO "Il mio bel fuoco"
OSCAR RASBACH Trees
MARIE CARLSON

ANTHONY YOUNG "Phyllis has such charming graces"
ANTONIO CALDARA "Sebben, crudele"
HENRY PURCELL Nymphs and Shepherds
SUSAN VIRGINIA SKILLINGTON

GEORGE FREDERICK HANDEL "Angels ever bright and fair" from "Theodora"
HENRY ROWLEY BISHOP "Should He Upbraid"
EVA DELL'ACQUA Vilanelle
MADGE H. PARKER

STEFANO DONAUDY "O del mio amato ben"
ALESSANDRO SCARLATTI Qual farfalletta amante
HENRI BEMBERG Nymphs and Fauns
CAROLINE V. URBANEK

JOSEF HAYDN "With Verdure Clad" from "The Creation"
OLD FRENCH "Viens auore"
GIUSEPPE VERDI "Caro nome" from "Rigoletto"
CHARLOTTE SIMONS

GEORGE FREDERICK HANDEL "Oh! Had I Jubal's Lyre" from "Joshua"
LUDWIG SPOHR "Rose, softly blooming"
CHARLES GOUNOD "Ah! Je veux vivre" from "Roméo et Juliette"
HENRIETTA HORLE

GEORGE FREDERICK HANDEL Largo
FRANZ SCHUBERT Der Wanderer
LUISE REICHARDT "In the Time of Roses"
SERGEI RACHMANINOFF "Floods of Spring"
JOSEPHINE JIRAK



THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Third Season —— 1926-1927

TWENTY-FIRST STUDENTS' CONCERT

Wednesday evening, May 11, 1927, at 8:15 o'clock

Students under MR. CONNELL

FLORENCE FRANTZ at the Piano

ARTHUR COQUARD.....	Haï Luli	For contralto	
HUGO WOLF	Fussreise		
	Verborgenheit		
	Der Gärtner		
	FRANCES Y. GREGG		
JOHANNES BRAHMS.....	Liebestreu	For soprano	
GEORGE HENSCHEL.....	The Nightingale		
RICHARD STRAUSS.....	Ständchen		
GIACOMO MEYERBEER.....	"Roberto, o tu che adoro" from "Roberto il Diavolo"		
	JENNIE WOLF		
WOLFGANG AMADEUS MOZART.	"Within this Sacred Dwell- ing" from "The Magic Flute"	For bass-baritone	
GIUSEPPE VERDI.....	"Quand' ero Paggio" from "Falstaff"		
RICHARD WAGNER.....	Hans Sachs' Monologue from "Die Meistersinger"		
RUGGIERO LEONCAVALLO.....	Prologue from "I Pagliacci"		
	WILBUR EVANS		
NIKOLAI RIMSKY-KORSAKOFF...	The Nightingale and the Rose	For soprano	
ALEXANDER GRETCHANINOFF..	The Wounded Birch		
HUGO WOLF.....	Mausfallen-Sprüchlein		
FRANZ SCHUBERT.....	Gretchen am Spinnrade		
	DOROTHY LOCKHART		
JACOPO PERI	"Invocazione di Orfeo" from "Euridice"	For soprano	
FELIX MENDELSSOHN.....	"On Wings of Song"		
	With accompaniment of three harps played by		
MARION BLANKENSHIP WILLIAM CAMERON CASPER REARDON			
FÉLIX FOURDRAIN.....	Le Papillon		
PIETRO MASCAGNI.....	"Voi lo sapete" from "Cavalleria Rusticana"		
	HELEN JEPSON		
ANTONIO SECCHI.....	"Lungi dal caro bene"	For bass-baritone	
FELIX MENDELSSOHN.....	"I am a Roamer Bold"		
RICHARD WAGNER.....	Wotan's Abschied und Feuermusik from "Die Walküre"		
	With accompaniment of two pianos played by		
FLORENCE FRANTZ	THEODORE P. WALSTRUM		
	CLARENCE REINERT		



THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Third Season —— 1926-1927

TWENTY-SECOND STUDENTS' CONCERT

Thursday evening, May 12, 1927, at 8:15 o'clock

Students under MADAME SEMBRICH

DAGMAR RYBNER at the Piano



OLD ENGLISH..... "Shepherd! Thy Demeanor Vary"

GIUSEPPE SARTI..... "Lungi dal caro ben"

JOHANN STRAUSS..... "Voci di Primavera"

OLD SCOTCH..... "The Last Rose of Summer"

SUSANNE SEIGER

GEORGE FREDERIC HANDEL..... Aria di Poppea

PIER DOMENICO PARADIES..... "M'ha preso alla sua ragna"

CARL MARIA VON WEBER..... "Kommt ein schlanker Bursch" from

"Der Freischütz"

FRANZ ABT..... "Kukuk wie alt?"

ROSE BINDER

GEORGE FREDERIC HANDEL..... Aria d'Eliza from "Tolemeo"

LÉO DELIBES..... "Jours passés"

GEORGES BIZET..... Micaela's Aria from "Carmen"

WINTTER WATTS..... Joy

EDNA HOCHSTETTER

JOHANN SEBASTIAN BACH..... "My Heart Ever Faithful"

ROBERT SCHUMANN Widmung

DAGMAR RYBNER..... Pierrot

RICHARD HEGEMAN..... "Do not go, my love"

IVOR NOVELLO..... The Little Damozel

JANE PICKENS

GIACOMO PUCCINI..... "In quelle trine morbide" from "Manon Lescaut"

RICHARD STRAUSS..... { "Meinem Kinde"

{ Ständchen

PETER TSCHAIKOWSKY..... "Toujours à toi"

EUPHEMIA GIANNINI GREGORY

HENRI DUPARC..... La vie antérieure

JACQUES FRANÇOIS HALÉVY..... "Il va venir" from "La Juive"

DAGMAR RYBNER..... Swans

PIETRO ADOLFO TIRINDELLI... Portami via

ELSA MEISKEY



THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Third Season — 1926-1927

TWENTY-THIRD STUDENTS' CONCERT

Friday Evening, May 13, 1927, at 8:15 o'clock

Students in Ensemble under MR. BAILLY



JOHANNES BRAHMS..... Quintet in G major, Opus 111, for
Two Violins, Two Violas and
Violoncello

Allegro non troppo, ma con brio
Adagio
Un poco allegretto
Vivace ma non troppo presto

ISO BRISELLI }
JAY SAVITT } Violins

GORDON KAHN }
ALEXANDER GRAY } Violas

JOHN GRAY, Violoncello

ERNEST CHAUSSON..... Concert in D major, Opus 21,
for Piano, Violin and String
Quartet

Décidé
Sicilienne
Grave
Finale

FLORENCE FRANTZ, Piano
HENRY TEMIANKA, Violin

GAMA GILBERT }
WALTER VIOHL } Violins

AARON MOLIND, Viola
DAVID FREED, Violoncello



THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Third Season —— 1926-1927

TWENTY-FOURTH STUDENTS' CONCERT

Thursday evening, May 19, 1927, at 8:15 o'clock

Students under MR. HOFMANN



LUDWIG VAN BEETHOVEN.....Concerto in G major for Piano and
Orchestra

Allegro moderato

Andante con moto

Rondo—Vivace

(With orchestral part played on a second piano by HARRY KAUFMAN)

JEANNE BEHREND.....Träumerei

Intermezzo

Mazurka

JEANNE BEHREND

LUDWIG VAN BEETHOVEN.....Sonata Appassionata, Opus 57

Allegro assai

Andante con moto

Allegro ma non troppo

FRÉDÉRIC CHOPIN.....
Nocturne in D flat major, Opus 27
No. 2
Valse in A flat major, Opus 42
OLGA BARABINI

FRANZ LISZTConcerto in E flat major for Piano
and Orchestra

LUCIE STERN

(With orchestral part played on a second piano by HARRY KAUFMAN)



THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Third Season —— 1926-1927

TWENTY-FIFTH STUDENTS' CONCERT

Friday evening, May 20, 1927, at 8:15 o'clock

Students in Ensemble under MR. BAILLY



CHARLES MARTIN LOEFFLER... Music for Four Stringed Instruments,
in E minor

Poco adagio—Allegro comodo
Le Saint jour de Pâques—Adagio
ma non troppo
Moderato—Allegro vivo

JUDITH POSKA } Violins
JOHN RICHARDSON }

PAULL FERGUSON, Viola
DAVID FREED, Violoncello

LUDWIG VAN BEETHOVEN..... Trio in B flat, Opus 97

Allegro moderato
Scherzo—Allegro
Andante cantabile ma pero con moto
Allegro moderato

ELEANOR FIELDS, Piano
ORLANDO COLE, Violoncello

LILY MATISON, Violin

PETER TSCHAIKOWSKY..... Quartet in D major, Opus 11

Moderato e semplice
Andante cantabile
Scherzo—Allegro non tanto con fuoco
Finale—Allegro giusto

JUDITH POSKA } Violins
JOHN RICHARDSON }

PAULL FERGUSON, Viola
DAVID FREED, Violoncello



THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Third Season —— 1926-1927

TWENTY-SIXTH STUDENTS' CONCERT

Monday evening, May 23, 1927, at 8:15 o'clock

Students under MR. HOFMANN



ROBERT SCHUMANN.....Sonata in G minor, Opus 22
So rasch wie möglich
Andantino
Scherzo
Presto

CLAUDE DEBUSSY.....Clair de Lune

SELIM PALMGRENThe Sea

ERCELLE MITCHELL

BACH-TAUSIGToccata and Fugue in D minor

FRÉDÉRIC CHOPINBallade in A flat major, Opus 47

MILY ALEXEIEVITCH BALAKIREV..Islamey

SHURA CHERKASSKY

EMIL SAUER.....Concerto in E minor

Allegro patetico

Scherzo

Cavatina

Rondo

ANGELICA MORALES

(With orchestral part played on a second piano by HARRY KAUFMAN)



THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Third Season —— 1926-1927

TWENTY-SEVENTH STUDENTS' CONCERT

Tuesday afternoon, May 24, 1927, at 4:30 o'clock

Students under MR. FLESCH
With MR. HARTZER as Assistant Teacher
MR. HARRY KAUFMAN at the Piano



LUDWIG VAN BEETHOVEN.....Concerto in D major, Opus 61
(First movement)
Allegro ma non troppo
(Cadenza by HUBERT LÉONARD)
EUGENE LAMAS

MAX BRUCH.....Concerto in G minor, Opus 26
(Last two movements)
Adagio
Finale: Allegro energico
PAUL GERSHMAN

NIKOLAI RIMSKY-KORSAKOFF.....Chanson Arabe
(Transcribed by FRITZ KREISLER)

PUGNANI-KREISLERTempo di Minuetto
CECIL BURLEIGH.....Moto Perpetuo
FRANCIS E. JONES

The STEINWAY is the official piano of THE CURTIS INSTITUTE of MUSIC

INFORMAL STUDENTS' CONCERT

Tuesday Evening, May 10, 1927 at 8:15

Students under Mr. de Gogorza

Miss Helen Winslow at the Piano

Purcell "Passing by"
"I attempt from Love's Sickness"

Frank Gough

Handel Recitative and Aria: "Thus saith
the Lord" from "The Messiah"

Handel-Bibb . . Sommi Dei

Falconieri . . . "Non piu d'amore"

Legrenzi "Che fiero costume"

Lucille Bethel

Leoncavallo . . . Prologue from "I Pagliacci"

Peter Petraitis

Massenet Le rêve from "Manon"

Lalo Aubade from "Le roi d'Ys"

Liza Lehmann . . "O Moon of my Delight" from
"The Persian Garden"

Louis Yaeckel

INFORMAL STUDENTS' CONCERT

Friday morning, May 13, 1927 at 10:30

Students under Miss van Emden

Yvonne Krinsky, at the Piano

Mozart "Oh! lo so" from "The Marriage of Figaro"
Rubenstein . . "Die blauen Frühlings-augen"
Illa Caretnay

Horn "I've been roaming
van Rennes . . Lullaby (in Dutch)
Avis Lamb

Purcell . . . "Passing by"
Liszt . . . "Esmuss ein Wunderbares sein"
Penelope Oyen

Paradies . . . "M'ha preso alla sua ragna"
Sharpe . . . Japanese Death Song
Frances Sheridan

Mozart Recitative and aria: "Deh vieni"
from "The Magic Flute"
Virginia Gardiner

Handel Recitative and Largo
Secchi "Lungi dal caro bene"
Rachel Whitmer

Scarlatti . . ."Gia il Sole dal Gange"
Arne Plague of Love
Eleanor Lewis



THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Third Season —— 1926-1927

SECOND ANNUAL CONCERT

OF

THE STUDENTS' ORCHESTRA

LEOPOLD STOKOWSKI, Conductor

ARTUR RODZINSKI, Associate Conductor

Sunday Afternoon, April 24, 1927

at 3:30 o'clock

THE ACADEMY OF MUSIC

(over)

Programme

GEORGE FREDERIC HANDEL Overture in D minor

JOHANN SEBASTIAN BACH Brandenburg Concerto No. 5, in
D major, for Solo Violin, Solo
Flute, Piano and String Orchestra
Allegro
Affetuoso
Allegro

Solo Violin: JAY SAVITT (Student under Mr. Flesch)

Solo Flute: RICHARD TOWNSEND (Student under Mr. Kincaid)

Piano: JEANNE BEHREND (Student under Mr. Hofmann)

JOHANNES BRAHMS Final Movement from Symphony
No. 1 in C minor

Intermission

GIUSEPPE VERDI "Credo con fermo cuor"
from "Otello" }
JULES MASSENET "Vision Fugitive"
from "Hérodiade" } for Baritone
BENJAMIN GROBAN (Student under Madame Cahier) and Orchestra

ALEXANDER BORODIN Polovtsian Dances from "Prince Igor" . . .

Personnel of the Orchestra

LEOPOLD STOKOWSKI, Conductor

ARTUR RODZINSKI, Associate Conductor

First Violins

Max Aronoff
Gabriel Braverman
Paul Gershman
Louis Gesensway
Gama Gilbert
Dorothy F. Hodge
Francis Jones
Lily Matison
Judith Poska
Lois zu Putlitz
John Richardson
Jay Savitt
Benjamin Sharlip
Henry Temianka
Walter Violi

Flutes

Richard Cameron
Maurice Sharp
Richard Townsend
Warren Lee
Winifred Townsend

Oboes

*Marcel Tabuteau
*Louis di Fulvio
Lloyd Ullberg

Clarinets

Herbert Kalmbach
Robert McGinnis
*F. Parme
Frank Schwartz

English Horn

*Ernest Serpentini

Bassoons

*John Fisnar
*F. Del Negro
William Polisi

Violoncellos

Rita Baker
Orlando Cole
Katherine Conant
Stephen Deak
David Freed
Francis Giannini
Charles Henderson, Jr.
Florence Williams

Violas

Joseph Elson
Paul Ferguson
Joseph Fischoff
Theodore Friedman
Stellario Giacobbe
Alexander Gray
Gordon Kahn
Abraham Krainis
Aaron Molind
Nathan Shumsky
Sam Zeritsky

Horns

*Anton Horner
*Joseph Horner
*Otto Henneberg
*John D'orio
Telesforo Ricci

Trumpets

*Sol Cohen
Melvin Headman
Charles Kaufman
Paul Lebow

Trombones

Ralph Binz
Edward Challenger
Charles Stahl

Tuba

Felix Bozzacco

Librarian

Charles N. Demarest

Second Violins

William Benner
Alfred Boyington
Iso Briselli
Christine Colley
Sherman Conn
Virginia de Blasis
Ella Geer
Marie Gluckert
Esther Hare
Harry Klass
Sabina Kowalska
Adolph Otterstein
David Rizzo
Edith Rogers
Jacques Singer
Louise Walker
Louis Wyner

Basses

*Anton Torello
Joseph Chazin
Harold Garratt
Sigmund Herring
Alfonzo Lazzaro
John Varallo
Oscar Zimmerman

Harps

Casper Reardon
Marion Blankenship
William Cameron
Emily Hepler
Thelma Snyder
Floraine Stetler
Elizabeth Traficante

Tympani

Herbert Violi

Battery

Muriel Hodge
Elbert Lenrow
Frank Schwartz
Mary Watson

*Member of the PHILADELPHIA ORCHESTRA



THE CURTIS INSTITUTE *of* MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Third Season —— 1926-1927

FIRST CONCERT

OF

THE STUDENTS' CHOIR

RICHARD HAGEMAN, *Director*

Wednesday Evening, May 4, 1927

at 8:15 o'clock

PLAYS AND PLAYERS

(over)

Programme

JOHANNES BRAHMS.....Zigeunerlieder (Gypsy Songs)
The Double Quartet and Piano

1. He, Zigeuner
2. Hochgethürmte Rimafluth
3. Wisst ihr, wann mein Kindchen
4. Lieber Gott, du weisst
5. Brauner Bursche
6. Röslein dreie
7. Kommt dir manchmal in den Sinn
8. Weit und breit schaut Niemand mich an

THEODORE P. WALSTRUM, at the Piano

THE CHOIR

SCHUBERT-SPICKERThe Omnipotence
with Solo Soprano Part sung by
Elsa Meiskey

GIOVANNI PIERLUIGI DA PALESTRINA. .Sicut Cervus (Motet for Four-Part
Chorus)

OLD FRENCH NOËL.....Musette
(Arranged by F. A. GEVAERT)

RUBETZ-SCHINDLER“In the Fields”
(Russian Folk Song)

SCOTCH SONG.....“Charlie is My Darling”
(Arranged by CHARLES E. ALLUM)

WILLIAM HARMS, at the Piano

JOHANNES BRAHMS.....Liebeslieder Walzer (Songs of Love)
The Double Quartet with Piano
Accompaniment for Four Hands

1. Rede, Mädchen
2. Am Gesteine rauscht die Flut
3. O die Frauen
4. Wie des Abends
5. Ein kleiner, hübscher Vogel
6. Wenn so lind dein Auge
7. Am Donaustrand
8. Vögelein durch-rauscht die Luft
9. Sieh', wie ist die Welle klar
10. Es bebet das Gesträuche
11. Nachtigall, sie singt so schön
12. Nein, es ist nicht auszukommen

FLORENCE FRANTZ } at the Piano
FLORENCE MORSEMAN }

Zigeunerlieder

He, Zigeuner, greife in die Saiten ein
Spiel' das Lied vom ungetreuen Mägdelein!
Lass die Saiten weinen, klagen, traurig bange
Bis die heisse Thräne netzet diese Wangen!

Hoch gethürmte Rima-fluth,
Wie bist du so trüb,
An dem Ufer klag' ich laut
Nach dir, mein Liebl!
Wellen fliehen, Wellen strömen,
Rauschen an dem Strand heran zu mir;
An dem Rima-uf er.
Lasst mich ewig weinen nach ihr!

Wisst ihr, wann mein Kindchen am aller
schönsten ist,
Wenn ihr süßes Mündchen scherzt und lacht
und küsst.
Schätzlein, du bist mein, inniglich küss' ich
dich,
Dich erschuf der liebe Himmel einzig nur für
mich!

Wisst ihr, wann mein Lichster am besten mir
gefällt?
Wenn in seinen Armen er mich umschlungen
hält.

Lieber Gott, du weisst, wie oft bereut ich hab',
Dass ich meinem Liebsten einst ein Küsschen
gab.
Herz gebot, dass ich ihn küs sen muss,
Denk' so lang ich leb' an diesen ersten Kuss.

Lieber Gott, du weisst, wie oft in stiller Nacht
Ich in Lust und Leid an meinen Schatz gedacht.
Lieb' ist süß, wenn bitter auch die Reu',
Armes Herz bleibt ihm ewig, ewig treu.

Brauner Bursche führt zum Tanze
Sein blauäugig schönes Kind,
Schlägt die Sporen keck zusammen,
Czardas Melodie beginnt;
Küss und herzt sein süßes Täubchen
Dreht sie, führt sie, jauchzt und springt!
Wirft drei blanke Silber gulden
Auf das Cimbal, dass es klingt.

Röslein dreie in der Reihe blüh'n so roth,
Dass der Bursch zum Mädel geht, ist kein
Verbot!
Lieber Gott, wenn das verboten wär;
Stand die schöne weite Welt
Schon längst nicht mehr,
Ledig bleiben Sünde wär!

Schönstes Städtchen in Alföld ist Ketschkemet,
Dort giebt es gar viele Mädchen schmuck und
nett!
Freunde sucht euch dort ein Bräutchen aus
Freit um ihre Hand
Und gründet euer Haus,
Freuden becher Iccret aus!

Kommt dir manchmal in den Sinn, mein süßes
Lieb,
Was du einst mit heil'gem Eide mir gelobt?
Täusch mich nicht, verlass mich nicht,
Du weisst nicht, wie lieb ich dich hab';
Lieb du mich, wie ich dich,
Dann strömt Gottes Huld auf dich herab.

Gypsy Songs

(Translations)

Ho there, Gypsy! Strike, resounding ev'ry string,
And the song of false and faithless maiden sing!
Let the strings all moan, lamenting sorrow
weeping
Till the burning tears these cheeks so hot are
steeping!

High and towering Rima stream,
How art thou so drear,
On thy shore I mourn aloud
For thee, my dear!
Waves are rushing, waves are flying,
Rolling o'er the strand afar to me;
On the shore of Rima
Let me weep for her eternally.

Know ye, when my lov'd one is fairest of all
bliss,
If her sweet mouth rosy jest and laugh and kiss.
Dear sweetheart, mine thou art, tenderly; I kiss
thee;
Thee, a loving heaven made alone and but for
me!

Know ye, when my lover the dearest is to me?
When in his fond arms he enfold me lovingly.

Loving God, thou knowst how oft I've rued this;
That I gave my lover once a little kiss.
Heart's command to kiss him, how dismiss?
And long as I live I'll think of that first kiss.

Loving God, thou knowst how oft in stilly night,
How in joy and pain, in him my thoughts delight.
Love is sweet, though bitter oft to rue,
My poor heart will hold him ever, ever true.

Sunbrown lad to dance is leading
His blue-eyed and pretty lass,
Strikes the clashing spurs together,
To the melody Czardas;
Kisses fondly his sweet dove,
And spinning, whirling, shouts and springs!
Throws three shining silver gulden
That upon the cymbal ring.

Rosebuds three, all on one tree, ye bloom so red;
That a lad a lassie woo, is not forbid!
Loving God, if that had been denied,
All the world, the beauteous world,
Long since had died.
Single life's a sin, beside!

Fairest village in Alföld is Ketschkemete;
There live many pretty lasses trim and neat!
Comrades, seek and choose ye there a bride,
Sue then for her hand
And may your house abide.
Drain the goblet, comrades tried!

Art thou thinking often now, sweet heart, my
love,
What thou once with holy vow to me hast sworn?
Trifle not, forsake me not,
Thou knowst not how dearly I love thee;
Love thou me, as I thee,
Smile of God, shall crown thee graciously.

Weit und breit schaut Niemand mich an,
Und wenn sie mich hassen, was liegt mir dran?
Nur mein Schatz, mein Schatz.
Nur mein Schatz, der soll mich lieben alle zeit,
Soll mich küssen, umarmen und herzen in
Ewigkeit.

Kein Stern blickt in finsterer Nacht;
Keine Blum' mir strahlt in duftiger Pracht.
Deine, deine Augen.
Deine Augen sind mir Blumen, Sternenschein,
Die mir leuchten so freundlich, die blühen nur
mir allein.

Far and wide none look at me, there:
And if they all hate me, what do I care?
Only my own love.
Only my own love shall love me, for aye love
me;
He shall kiss me, caress me and love me in
eternity.

No star gilds the lowering night;
No flow'r for me glows in fragrancy bright,
Thy eyes only.
Thine eyes only are my flowers and my starry
zone,
For me shining, so loving, and glowing for me
alone.

"The Omnipotence"

Great is Jehovah, the Lord,
For Heaven and Earth testify to His great
pow'r!
'Tis heard in the fierce raging storm,
In the torrent's loud thundering roar;
'Tis heard in the rustling of leaves in the forest,
Seen in the waving of golden fields,
In lov'liest flowers' gaudy array,
'Tis seen in myriad stars of heaven,

Fierce it sounds in the thunder's loud roll,
And flames in the lightning's brightly quivering
flash.
Yet clearer thy throbbing heart to thee
Proclaims Jehovah's pow'r, the Lord God
Almighty.
Look thou praying to Heav'n, and hope for grace
and for mercy,
Great is Jehovah, the Lord!

"Sicut Cervus"

(Translation)

Sicut cervus desiderat ad fontes aquarum: ita
desiderat anima mea ad te, Deus.

As the hart panteth after the water brooks, so
panteth my soul after Thee, O God.

"Musette"

(Translation)

Pâtres vaguant dans les montagnes,
Et qui gardent la vos troupeaux,
Ou les suivent dans les campagnes,
On les mènent sur les coltiaux,
Gais pastoureaux, jouvenceaux,
Vous aussi bergerettes,
Tous apprêtez, chalumeaux,
Et pipeaux et musettes,
Accourez tous, je vous convie.
Pour adorer le fruit de vie.

Shepherds that roam amid the mountains,
Watching your flocks by day and night,
Following over grassy meadows,
Leading along the rocky heights,
Shepherds, be glad,
Lass and lad,
Graybeard, too, stepping lightly,
Pipe now indeed,
With shrill reed,
Gay musette echoing brightly,
Hasten ye all, heed ye the call,
Come and adore the Lord of Light.

Quel hymne frappe nos oreilles,
Quelle clarté rayonne aux ciens?
D'où viennent toutes ces merveilles?
Il faut si tôt quitter ces lieux.
Pour avertir en diligence,
Tous les bergers de ces hameaux
Qu'ils viennent tous sans négligence,
Et laissent là tous leurs troupeaux.

What is the song that floats around us?
What is the brightness fills the sky?
What is the meaning of these marvels?
Bearing the good news, let us fly!
Flying to tell with zealous ardor,
All the good shepherds of these parts,
Leaving their flocks, that they may follow
Yon starry guide, with humble hearts.

L'enfantelet qui vient de naître,
Est fils du Dieu qui règne au ciel
Apportons lui la fleur champêtre.
Et quelque beau rayon de miel.
Puis dans l'étable s'il sommeille,
Tous devant lui courbant nos fronts,
Bien doucement sans qu'il s'éveille
Nos plus beaux airs nous jouerons.

Now for the Child, new born among us,
Song of our God, who reigns above,
Let us the meadow blossoms carry,
Honey beside, to show our Love,
There in the manger if He slumbers,
Bowing our heads in childly way,
Softly, all softly, lest we wake Him,
Tunefulst airs we'll sweetly play.

"In the Fields"*

Lo, the marsh, lo, the field,
Lo, the green of the marsh and the field!
Growing there is the grass like a carpet of silk;
Blooming there are the flow'rs full of joy, full
of life.

All this grass, I will take it as food for my
horse!
I will feed you and groom you so fine! Horse
of mine,
To my father at home you shall go,
To my father at home you shall go!

*A young peasant of the steppes has been rais-
ing a colt during the summer, and is now ready
to take it home and present it to his father.
His song expresses joy in the richness of nature
and satisfaction over the splendid condition of
his horse.

"Charlie Is My Darling"

Oh! Charlie is my darling,
The young Chevalier.

'Twas on a Monday morning,
Right early in the year,
When Charlie came to our town,
The young Chevalier.

As he cam' marching up the street,
The pipes played loud and clear;
And a' the folk cam' rinnin' out,
To meet the Chevalier.

Wi' Hieland bonnets on their heads,
An' Claymores bright and clear,
They cam' to fight for Scotland's right,
And the young Chevalier.

The've left their bonnie Hieland hills,
Their wives and bairnies dear,
To draw the sword for Scotland's lord,
The young Chevalier.

Oh! there were mony beating hearts,
And mony a hope and fear,
And mony were the pray'r sent up
For the young Chevalier.

1 Liebeslieder Walzer

Rede, Mädchen, allzu liebes,
Das mir in die Brust die kühle,
Hat geschleudert mit dem Blicke
Diese wilden Glutgefühle!
Willst du nicht dein Herz erweichen;
Willst du, eine Überfromme,
Rasten ohne trauter Wonne,
Oder willst du, dass ich komme?

Rasten ohne trauter Wonne
Nicht so bitter will ich büssen.
Komme nur, du schwarzes Auge,
Komme, wenn die Sterne grüssen,
Willst du dass ich komme?

2

Am Gesteine rauscht die Flut,
Heftig angetrieben;
Wer da nicht zu seufzen weiss,
Lernt es unter'm Lieben.

Songs of Love (Translations)

Oh, give answer, maiden fairest,
Thou whose smile my heart entrances,
Who hast slain me with thy glances,
Tell me, hath thy heart relented?
Or like cloister'd nun, contented,
Wilt thou dwell by love forsaken?
Say, how long must I entreat thee,
Say, oh fairest, wilt thou meet me?

Nay, to dwell by love forsaken,
Give a doom for which I care not.
Wistful eyes, take heart, despair not,
When the stars are bright I'll meet thee,
Say, oh wilt thou meet me?

O'er the rocks the tide beats high,
Lash'd thro' many a furrow;
If thou ne'er hast learned to sigh,
Love will teach thee sorrow.

3
O die Frauen, O die Frauen,
Wie sie Wonne, Wonne tauen!
Wäre lang ein Mönch geworden,
Wären nicht die Frauen.

Dark-eye'd maiden, dark-eye'd maiden,
With all fond delights o'er-laden!
Long the staff and cowl had won me
Had thy witching not undone me.

4
Wie des Abends schöne Röte
Möcht' ich arme Dirne glüh'n,
Einem, Einem zu Gefallen
Sonder Ende Wonne sprüh'n.

Like the sunset's crimson splendour
I would glow with beauty's fire,
If one heart to me were tender
Joy unending I'd inspire.

5
Ein kleiner, hübscher Vogel nahm den Flug
Zum Garten hin, da gab es Obst genug.
Wenn ich ein hübscher, kleiner Vogel wär',
Ich säumte nicht, ich täte so wie der.

Leimruten Arglist lauert an dem Ort,
Der arme Vogel konnte nicht mehr fort,
Wenn ich ein hübscher, kleiner Vogel wär',
Ich säumte doch, ich täte nicht wie der.

Der Vogel kam in eine schöne Hand,
Da tat es ihm, dem Glücklichen, nicht and.
Wenn ich ein hübscher, kleiner Vogel wär',
Ich säumte nicht, ich täte doch wie der.

6
Wenn so lind dein Auge mir
Und so lieblich schauet,
Jede letzte Trübe fließt,
Welche mich umgrauet;
Dieser Liebe schöne Glut,
Lass sie nicht, verstehe!
Nimmer wird, wie ich, so treu,
Dich ein Andrer lieben.

Was once a pretty tiny birdie flew
Where fruit in garden fair hung bright to view.
If that a pretty tiny bird I were,
I'd fly away and seek yon garden fair.

Limetwigs and treach'ry all its branches bore,
Ah, hapless birdie, thou will fly no more!
If that a pretty, tiny bird I were,
I think of yonder garden I'd beware.

That birdie came in hand of ladye bright,
And there he had full store of fond delight.
If that a pretty tiny bird were I,
Like him to yonder garden straight I'd fly.

When thy glance is fond and kind,
And thou smilest on me,
Care and trouble flee behind,
In thy smiles I sun me,
Keep alight this fire of joy,
That it may not perish!
Ne'er will other lover prove
What for thee I cherish!

Am Donau-strande, da steht ein Haus,
Da schaut ein rosiges Mädchen aus.
Das Mädchen es ist wohl gut gehegt,
Zehn eiserne Riegel sind vor die Thüre gelegt.

Zehn eiserne Riegel das ist ein Spass;
Die spreng' ich als wären sie nur von Glas.

Vögelein durchrauscht die Luft,
Sucht nach einem Aste;
Und das Herz ein Herz begehrt,
Wo es selig raste.

Sieh', wie ist die Welle klar,
Blickt der Mond hernieder!
Die du meine Liebe bist,
Liebe du mich wieder!

Es bebet das Gesträuche,
Gestreift hat es im Fluge ein Vögelein,
In seiner Art erbebte die Seele mir,
Erschüttert von Liebe, Lust und Leide,
Von Liebe, Lust und Leide,
Gedenkt sie dein.

Nachtigall, sie singt so schön,
Wenn die Sterne funkeln.
Liebe mich, geliebtes Herz,
Küsse mich im Dunkeln!

Nein, es ist nicht auszukommen mit den Leuten;
Alles wissen sie so giftig auszudeuten.
Bin ich heiter, hegen soll ich lose Triebe;
Bin ich still, so heisst's ich wäre irr ans Liebe.

In wood embower'd 'neath azure sky,
A rosy maid looks from lattice high.
Well guarded is she with lock and key,
With ten iron bars is that maiden's door made fast.

What, ten iron bars are a jest to me
As tho' they were glass they shall shatter'd be.

Bird in air will stray afar,
Seeks a shelter'd bower;
So the heart a heart must find
Ere its life can flower.

Bright thy sheen, oh lucent wave,
As yon moon above thee!
Thou, whose heart alone I crave,
Maiden dearest, love me!

A tremor's in the branches,
A bird has brush'd his pinions thro' yonder tree,
And thus my heart within me
Thro' all its depths is trembling;
In love and joy and sorrow
I think of thee.

Nightingale, thy sweetest song
Sounds when night is darkling.
Love me, oh, my heart's delight,
When no star is sparkling in darkness.

No, there is no bearing with these spiteful
neighbours;
All one does t'interpret wrongly each one labours.
Am I merry? Then by evil thoughts I'm haunted.
Am I sad? They say I am with love demented.

Personnel of the Choir

RICHARD HAGEMAN, *Director*

THE DOUBLE QUARTET

Sopranos

EUPHEMIA GIANNINI GREGORY
HELEN JEPSON

Tenors

DAVID SOLOVIEFF
LOUIS W. YAECKEL

Contraltos

JOSEPHINE JIRAK
JANE PICKENS

Baritones

WILBUR EVANS
CLARENCE REINERT

THE CHOIR

Sopranos

Berkowitz, Rosela
Binder, Rose
D'Andrea, Mary
Gardiner, Virginia
Gregory, Euphemia
Hochstetter, Edna
Horle, Henriette
Jepson, Helen
Parker, Madge
Pollard, Elizabeth
Reilly, Josephine
Seiger, Suzanne
Simons, Charlotte
Straub, Virginia
Urbanek, Caroline
Wolf, Jennie

Tenors

Fitts, Logan
Healy, Daniel
Lockwood, Ross
de Schauensee, Max
Solovieff, David
Zollette, Sandro
Yaeckle, Louis

Basses

Diaz, Antonio
Evans, Wilbur
Gough, Frank
Groban, Benjamin
Petratis, Peter
Reinert, Clarence
Ullberg, Lloyd
Unger, William
Walstrum, Theodore
Wilkinson, James

Contraltos

Belcher, Louise
Gregg, Frances
Jirak, Josephine
Lockhart, Dorothy
Pickens, Jane
Stacey, Aletha
Whitmer, Rachel

LECTURE:

"The Great Violin Makers of the World"

by

Jay C. Freeman

December 3, 1926 at 8:15

Programme by

Students in Ensemble under Mr. Bailly

Ludwig van Beethoven . . . Quartet in E minor
Opus 59, No. 2
Second and fourth
movements

Judith Poska, First violin
John Richardson, Second violin
Paull Ferguson, Viola
David Freed, Violoncello

LECTURE:

"Sound Analysis and the Tone Qualities
of Musical Instruments"

by

Isaac L. Battin

Wednesday evening, January 12, 1927
at 8:15

Illustrations by:

Richard Townsend	Flute
Ralph Binz	Trombone
Paul Lebow	Trumpet
Wilbur Evans	Baritone
Helen Jepson	Soprano
Henry Temianka	Violin
Katherine Conant	Violoncello
Frank Schwartz	Clarinet
Lloyd Ullberg	Oboe

